# MĪRZĀ KHĀN'S GRAMMAR OF THE BRAJ BHĀKHĀ

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# A GRAMMAR OF THE BRAJ BHAKHA
by
## MĪRZĀ KHĀN (1676 A.D.)

*The Persian Text critically edited from original MSS, with an Introduction, Translation and Notes, together with the contents of the Tuhfatu-l Hind*

by
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With a Foreword by
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# FOREWORD

The present work is an interesting specimen of Indo-Moslem literature which is important from various points of view It is, to start with, the product of a new type of humanism which arose among Indian Musalmans in the 16th and 17th centuries, the attempt of Akbar the Great to bring about a synthesis of the old culture of India with that (mainly Persian) brought in by the early Muhammadan invaders of India supplying the immediate impetus and inspiration When the young and virile Arab race destroyed the effete Byzantine rule in Western Asia and the Sasanian empire in Persia and established an Arab empire at Damascus and subsequently at Baghdad, the culture of the Hellenistic world united with the monotheism and practices of Islam and became a great civilizing force in the Near East, a great conservator of ancient learning and science as well as an adventurer in the quest of knowledge A veritable renaissance of science and learning, comparable only to the European Renaissance of the 15th and 16th centuries, was inaugurated by Islam at Baghdad and elsewhere, which continued for some centuries from the 8th century onwards Investigation started in the world of both Nature and Man Arab explorers and geographers extended the bounds of civilized enterprise and trade Arabic using scholars sought to find out all that was worth preserving for the good of humanity, and philosophers and others busied themselves with human experience and human conduct, with the sciences and with philosophy As an epitome of the scope of this early period of intellectual renaissance under the banner of Islam may be mentioned the encyclopædic *Fihrist* of Muhammad Ibn al Nadīm al-Baghdādī (died 995 A D ) A younger contemporary of this scholar was the illustrious Abū Rayhān al Bīrūnī of Khwārizm (Khiva) (973–1048), whose *Al Tahqīq al-Hind* is the first scientific treatise on the culture of the Hindus based on first-hand information and research, which after the slumber of a long number of centuries rekindled the torch of scientific curiosity about remote and civilized peoples which was first lighted by the Greeks (and also by the Chinese independently of the Greeks), as a result of which the world has been enriched by works like the *History* of Herodotos Al Bīrūnī's work on India is a mine of precious information, assiduously gathered by reference to original sources and sympathetically presented, on the civilization and thought of the Hindus in the 10th and 11th centuries A D , and is in the direct line of the lost *Indika* of Megasthenes, forming a chronological link between the Greeks and recent Western investigators on the subject

The Turk came to India as a conqueror and an image-breaker, filled with zeal of the knights of God who were fighting His battles against the infidel He compromised with his Hindu subjects when he

found he was to stay and rule—he made a gesture of advance in this compromise by continuing for a time the Hindu designs on his coins, even when these were iconic, and by translating into the Hindus' language the words of his Arabic creed as *Avyaktam ekam, Muhammada avatāra* which he stamped in Indian letters on some of his coins. But he would not care for the civilization or thought of his Hindu subjects, for which he had generally a devout monotheistic Muhammadan's contempt, and on occasions an awed sense of something deep and mysterious actually existing behind all the caste-observances and ritual with images, and behind the ways of the Yogīs, which struck him at first sight only as mummery and unholy usages of the infidel. The Turkish conquerors might consult a Brahman astrologer or a Yogī here and there, but during the first two or three stormy centuries of conquest there was not much scope in the *ordu* or the camp (and court) of the Turks for sympathetic study of Indian ways. A handful of believers in a land of *Kāfirs*, it would not be in keeping with their sense of prestige and discipline either, to do so. Gradually the Turk disappeared among the masses of the Indians, considerable numbers of whom adopted the faith of the conquerors, became their brothers in faith and brothers in arms, and so swamped them by their superior numbers. The Persian, Afghan, and other foreign Musalman followers of the Turks shared the same fate. The strong arm of the Turk became a memory and a name: the newly-born Indian Musalman inherited the traditions of the Turk as the strong conqueror. Although this new Indian Musalman element was frequently strengthened by fresh foreign blood in the shape of streams of Turki, Afghan, and Persian adventurers which flowed into India, the basic tone in the formation of a Musalman culture and a Musalman mentality in India was supplied by India herself. Before the coming of the Moguls under Babar, the Indian Musalman had established his position as a noteworthy element among the *peuplades* of the land, and he was busy absorbing all in-coming foreigners. Musalman culture in India could no longer look upon the native Hindu culture of India as something distant or foreign, or something alien to its own life.

This was the position in the 16th century. The spirit of Abū-l Fazl was quite different from that of Al-Bīrūnī. The spirit of the earlier scholar was that of research into the ways and thought of a foreign people, while Abū-l Fazl's object was the description and exposition of the life and thought and world of ideas of the bigger section of the people for the benefit of the elite, the upper class, who were to a large extent of foreign blood, it is true, but who nevertheless were more or less familiar with the life and thought of their Hindu neighbours and were keenly interested in them. There was also in this attitude an eye on the cultured Muhammadan world outside,—especially in Persia, in Central Asia, and in Turkey, which countries could be approached through the Persian language: there was a desire to hold forth the marvels of the land of Hindustan which boasted of a cultured Moslem population as well. This attitude of the 16th, 17th and

18th century Moslem writers towards the native culture of India has continued to our day the position is best illustrated by that of an Indian Musalman student from Hyderabad-Deccan whom I had found in the drawing room of a students' hostel in London, discoursing with great gusto on the miraculous powers of the Hindu Yogīs of his country, before an interested group of British and continental young men

This attitude of the Indian Musalmans, largely Indian and partly foreign in blood, the foreign element wholly absorbed and Indianized, was not one of mere idle curiosity or good humoured tolerance, it was scientific as well The *Ā'īn-i-Akbarī* of Abū-l-Fazl is an official document of highest importance, it is the first of official gazetteers on India, the prototype of English official and semi-official literature on the subject Apart from its administrative, revenue and trade details, which form a sort of official blue-book for Akbar's reign, the portions dealing with the various aspects of Indian civilization are a scholar's compilation, written by an Indian mainly for a certain section of Indians and for those foreigners who would feel an interest in the subject The language employed, Persian, is but secondary nowadays a Hindu or a Muhammadan scholar in India trained in English will write a book on Hindu or Muhammadan history or culture in English, and usually not in the vernacular, although few Englishmen would read it The home language of the Moguls from the time of Akbar onwards was some kind of Hindi dialect—Braj, or an early form of Hindustani,—but Persian was employed for any written communication or order or report, or history, and for belles-lettres Vernacular literature was encouraged, during the 16th and 17th centuries, only as a side show Verses in Braj-bhakha ascribed to Akbar are to be found in Hindi anthologies, and there is an evidence that Aurangzeb himself composed distichs in the vernacular Aurangzeb himself was interested in the proper orthography of Hindi words in the Persian alphabet, the official script, he was the first known reformer of Hindustani spelling (See *Introduction*, foot-note, p 3)

Mīrzā Khān Ibn Fakhru d-Dīn Muhammad, the author of the *Tuhfatu-l-Hind*, composed his interesting and important work sometime before 1675 A D (see p 12 of the *Introduction*) The *Contents* of his work (as given in pp 12–32 of the *Introduction*) indicates its scope, and we may be quite certain that all the various topics treated in the work interested the Musalman nobility and court circles of the Mogul court at the end of the 17th century A treatise in Persian, with a scientific aspect, would be quite welcome to the elegant world of the court, and as Urdu poetry was still in its infancy, an introduction to the language, metrics and rhetoric as well as the subject-matter of the current vernacular poetry in Braj-bhakha which had cast its spell on the princes and noblemen of the Indian Musalman court of Delhi and Agra, now Mogul or foreign only in name, would not be unwelcome Hence this treatise with its painstaking exposition in Persian of the pronunciation of Braj-bhakha, on its proper transcription (the author takes considerable pains to get over the

inadequacy of the Perso-Arabic script for Hindi) and its stray notes on the Grammar of the language—which forms the Introduction to the entire work, with its section on Braj-bhakha Prosody (including Rime), on Rhetoric, and on the subject-matter of Braj love-poetry—the types of men and women in love (nāyaka nāyikā bheda), etc., on Music (including the various kinds or styles of songs, and the Rāgas and Rāginis, and with sections on Persian Music, cultivated side by side with the Hindu music in the Mogul court), on Erotics and sexual science, the popular 'Kok shāstar' of Northern India, studied with considerable interest in a self indulgent courtly circle, and finally, on 'Sāmudrik' or palmistry and phrenology. This is followed by a Hindi Persian dictionary of over 3,000 words.

The author appears to have shown his originality in the section on Pronunciation and Orthography and Grammar, and in the Dictionary. For the rest, there were Hindi (or Braj) treatises in plenty to draw from. But in the portions on the sounds of Hindi and their representation by means of Perso-Arabic letters, Mīrzā Khān shows himself to be a careful observer. He has a difficult task to perform, viz. to make intelligible the sounds and symbols of Hindi to a person who is supposed to know only Persian. His observation is careful, but his deductions and definitions are not strictly scientific—they are 'popular'. For example, द=*d* he calls *dāl-i-khafīfah* or 'lighter' *d*, but the aspirate ध=*dh* is described as *dāl i-saqīlah* or 'heavy' *d*, the cerebral ड=*d* as *dāl i-musqilah* or '*d* rendering itself heavy' and the aspirate cerebral ढ=*dh* as *dāl i-asqal* or 'heaviest' *d*. These terms 'light', 'heavy', etc. are as wide of the mark as 'hard' or 'soft' or 'strong' or 'weak', in the vague descriptions of unfamiliar sounds given in English and other European grammars of Arabic, Hindustani and other eastern languages. But Mīrzā Khān's analysis of the sounds is well worth a careful study, and it is to be hoped that this portion of his *Tuhfat* will be made available to students of Phonetics and Indo-Aryan linguistics, by Mr. Ziauddin, our present editor, or some other scholar. It is interesting to note that Mīrzā Khān has observed the aspirates म्ह, न्ह, and ल्ह (*mh*, *nh*, *lh*) as single sounds, and that he has noted two kinds of nasalization—one, a full nasalization which he indicates by ں (styled *nūn-i-maghnūnah*) and the other is probably a kind of 'reduced nasal' which he calls *nūn-i-munawwanah* differentiated by the editor as ں̄. Mīrzā Khān's anxiety to see that his Hindi words are not misspelt makes him remarkably painstaking, for he gives after each Hindi word in his text (written, of course, in the Perso-Arabic character) a full spelling of the word, naming each letter with the distinctive name he has invented for it—an elaborate and an exceedingly tedious process.

The present work includes only the section on 'the Grammatical Laws of the Bhakha', forming Section II of Chapter IV of the Introduction of this big work. The various sub-sections enumerated in the List of Contents (on pp. 13-14) fully explain its scope. The Sanskrit grammatical terms as applied to Hindi of the 17th

century are interesting. The important topics are touched, and although this section is not very long (barely 16 pages in the present edition), it compares favourably with the oldest grammars of Indo-Aryan vernaculars written by European writers (e g the Hindustani Grammar of Jakob Josua Ketelaer, and the Bengali Grammar of Padre Manoel da Assumpçam, both published in 1743, the first from Leiden and the second from Lisbon)

The Braj-bhakha grammar in the *Tuhfat* would appear to be the oldest grammar of a Modern Indo Aryan vernacular that has so far come to light The same may be said of the Dictionary When Mr M Ziauddin of the Visva bharati told me about the *Tuhfat*, it interested me greatly and the care taken by the original author in transcribing the Hindi words appeared to me to be a specially valuable feature of the work Mr Ziauddin thought of publishing the vocabulary only, but at my suggestion he took in hand the grammar as well I repeat the hope that he will soon take in hand the section on Orthography and Prosody (including also Rime) This will give us some materials of unique value for studying the linguistics of Hindi, particularly the phonetics and phonology of the Hindi of the late medieval period

Mr Ziauddin has done his editing and translating work conscientiously and has taken pains over his *Introduction*, which tells us all that can be known about the author and all that is worth knowing about the work He deserves (with the Visva-bharati which is publishing the work) the thanks of students of Indian linguistics for making this work available, at least in some of its parts (in the Grammar portion, and in the Dictionary which will be issued shortly) The work was previously referred to and used by Sir William Jones as early as 1784 Since then it has remained closed in its MSS and has not been utilised by scholars Through the labours of Mr Ziauddin, Mīrzā Khān speaks once more and tells us about the Braj-bhakha language and poetry, a subject in which he was thoroughly at home and which was so very near his heart

*The University, Calcutta,*
*February 1st*, 1935

SUNITI KUMAR CHATTERJI

# INTRODUCTION

The Grammar of the Braj Bhākhā, of which the Persian text and an English translation are here offered, originally forms part of 'the Introductory Chapter' of the *Tuhfatu-l-Hind* by Mīrzā Khān ibn Fakhru d-Dīn Muhammad [1] *Tuhfatu-l-Hind* (lit., 'a Present from India'), was first referred to with some details by Sir William Jones, in his article On the Musical Modes of the Hindus', which he wrote in 1784 A D [2] In this article he has amply drawn upon the material supplied in the *Tuhfat*, and introduces the work and the author to his readers thus 'The Persian Book, entitled "a present from India", was composed, under the patronage of A'zam Shāh by the very diligent and ingenious Mīrzā Khān, and contains a minute account of Hindu literature in all or most of its branches, he professes to have extracted his elaborate chapter on music, with the assistance of Pandits, from *Rāgārnava*, or Sea of Passions, the *Rāgderpana*, or Mirror of Modes, the *Sabhāvinoda*, or Delight of Assemblies, and from other approved treatises in Sanskrit' [3]

## The Preface of the Tuhfat

The MS of the *Tuhfat* that Sir William Jones studied, now belongs to the India Office Library (No LXXVIII, 18×19½, ff 431, II 15, p 106), and has been kindly lent to the Viśva-bhāratī for my use The MS bears ample notes on its margins in Sir William Jones' hand that show how minutely some of the chapters had been studied by him, specially those of the Grammar and Music and the last which is a Dictionary of the Hindī language This MS was presented to him, as stated on the fly-leaf, by a certain 'Alī Ībrāhīm Khalīl, in 1199 1784 A D There is a seal under this statement which reads 'Alī Ibrāhīm Khān Bahādur, 1783' The MS is written in fair nasta'līq and is dated by the scribe Shahr Yār Khān, on fol 298*a* 'Finished, 28th Rajab, 1182 A H, Friday, three hours after sunrise' Another date in a different hand, on the same fol is '16th Shawwāl, 1182 A H' On fol 431*b* the scribe concludes 'Finished with utmost care in copying from and comparison with the original, on the 5th Zi-l Qa'dah, 1182 A H'

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1 Lachmi Narāyan Shafiq has mentioned Mīrzā Khān in his Gul i Ra'nā, گل رعنا, a Biographical Dictionary of Indian Poets, and this reference is perhaps the earliest yet known

2 Published in the 3rd Vol of the Asiatic Researches, p 65

3 Other works mentioned by Mirzā Khān are, *Rāg mālā* and *Sangīt darpan* The latter was originally composed for Rājah Mānsingh of Gwālīār, as its Sanskrit title *Māna kutūhala* signifies Faqīrullāh Khān translated it into Persian in about 1076/1666 A D

Mr C Rieu does not mention, we do not know why, the Grammar of the Braj Bhākhā in his list of the contents of the *Tuhfat*, although some catalogues have mentioned it Nor does he refer to the 'Terminating Chapter' of the work, which is a Dictionary of the Hindī language and covers half its bulk It seems that Mr C Rieu was misled by the ambiguous title of the last chapter 'Khātimah', and took it to mean the usual تمام شد of Persian works In fact, three chapters and not two, as Mr C Rieu has mentioned, are wanting in the British Museum copy

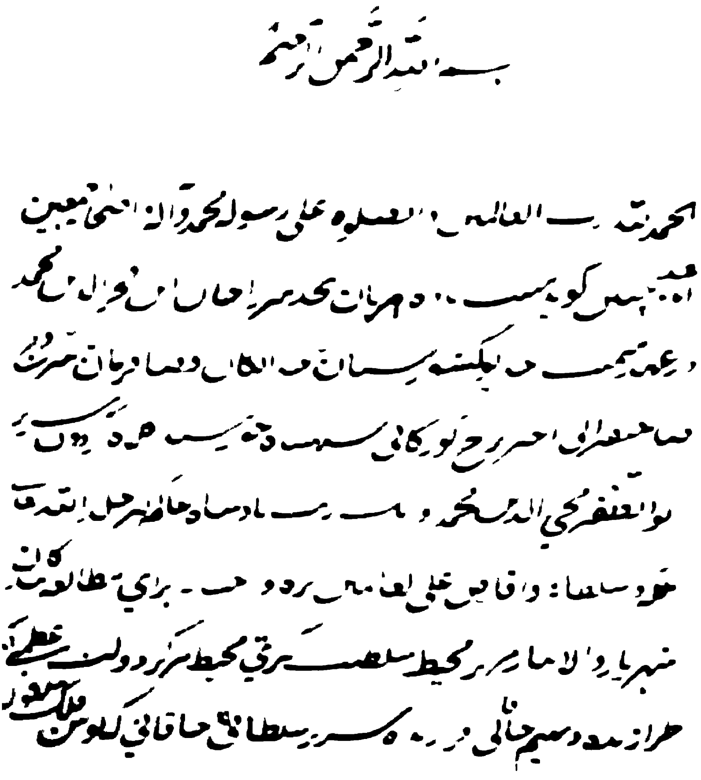
As stated in the preface of the *Tuhfat*, the work was composed during the reign of the Emperor Aurangzīb 'Ālamgīr در عهد میمنت خدیو کشورستان ابوالظفر محی الدین محمد اورنگ زیب (fol 1*b*) The author has devoted about two pages to the eulogy of the king All MSS contain this identical praise of the king and agree thus far that the work was composed within the lifetime of 'Ālamgīr There is, however, this difficulty to be faced that some MSS in their preface mention the prince A'zam Shāh as the patron of the author,[1] while others bear the name of the prince Mu'izzu-d-Dīn Jahāndār Shāh, along with that of Kukultāsh Khān at whose request the work is stated in such MSS to have been originally composed The brief praise of Kukultāsh Khān includes the phrase 'razī' i-Shāh' رضیع شاه, i e 'the foster brother to the king', which determines the identity of Kukultāsh Khān as one who received his title 'Khān Jahān Bahādur Zafar Jang', in 1086/1676 A D As this title is not mentioned along with his name, Mr C Rieu infers the date of the work to be before 1086/1676 A D[2] Moreover the relation of foster-brothership with 'Ālamgīr, rules out the other Kukultāsh Khān, named 'Alī Murād Khān, who is very liable to be confused with the former because of his foster-brotherhood and close intimacy with Jahāndār Shāh This Kukultāsh Khān had governed the province of Multān, as Mr C Rieu has mentioned, in the name of the young prince Jahāndār Shāh and finally lost his life fighting for Jahāndār Shāh against Farrukh Siyar, in 1713 A D To complete the confusion, he had also received the same title of Khān Jahān, from Jahāndār Shāh, in 1712 A D The former Kukultāsh Khān, Malik Husain Khawāfī, was distinguished as 'Ālamgīrī, and used to boast of his foster-brotherhood with 'Ālamgīr Khāfī Khān in his narration of the events of 1094 A H says 'He (i e Kukultāsh Khān) claiming relationship as foster-brother, used a language that does not become a gentleman'[3] بدعوی نسبت برادر رضاعی کلمات ناگفتنی بزبان میآورد

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[1] Sir William Jones has the following incorrect note in the margin against the word A'zam Shāh, 'Surnamed afterwards Baháder Sháh, Muhhemmed A adhem Sháh or A'azem 1678–1687, from introduction Hindy Literature'

[2] Rieu's Cat, Vol I, p 62 Maāsirul Umarā, Vol I, p 798, 801 (1891) Maāsir i 'Ālamgīrī, p 142

[3] Muntakhab al Lubāb, 1874, Vol II, p 299




By courtesy of the Librarian of the India Office Library
Reduced Facsimile of fol. 1 b. MS. A

I may mention here that the statement in the Cat of the Public Oriental Lib at Patna that the author wrote the work 'at the request of Kukultāsh K͟hān for the prince Mu'izzu-d-Dīn Jahāndār Shāh', does not occur in the MS preserved in that library, nor even the names quoted here On the contrary it agrees with the India Office Lib MS and that of W Pertsch's Cat and contains the praise of A'zam Shāh The Bodleian Cat mentions Jahāndār Shāh as the son of 'Ālamgīr which is also confusing The year of the birth of Jahāndār Shāh given in Mr C Rieu's Cat, 1071 A H, is carelessly quoted as the year of the birth of Mīrzā K͟hān, in the India Office Cat of 'Two Collections of Persian and Arabic MSS,' 1902, p 59 In this Catalogue the name of the author is given as Mīrzā Muhammad ibn Fak͟hru-d Dīn Muhammad while the MS itself has Mīrzā K͟hān ibn Fak͟hru-d-Dīn Muhammad

As regards the actual patron of the author, I think, Jahāndār Shāh and Kukultāsh K͟hān's names are both later insertions in the preface While, on the other hand, there is no apparent reason why A'zam Shāh's name should have been substituted for that of Jahāndār Shāh A'ẓam Shāh was defeated by his brother Mu'azzam Shāh in the battle-field of Akbarābād in 1707 A D, in which he lost his life Mu'azzam Shāh ruled as Bahādur Shāh for five years and his son Jahāndār Shāh succeeded him It is obvious that A'zam Shāh's name could not have been put in later

A'zam Shāh was a great patron of Bhākhā language and the poets who wrote in it The poet Niwāj of the Doāb translated the Sakuntalā of Kālidāsa into Bhākhā by his order The verses of the Sat Saī of Bihārī Lāl Chaube were arranged in the order in which they now stand, for A'zam Shāh's use, hence the name of the modern recension 'Sat Saī A'zam Shāhī'[1]

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[1] It may be noted here that K͟hān Mīr Hādī, the Diwān of the prince A'zam Shāh, the patron of our author, was a scholar of Hindi language His discussion with 'Ālamgīr concerning the orthography of certain Hindi words should be of interest here When after his imprisonment he was made the Secretary of the Dāru l Inshā he had a talk with the king about the transliteration of certain Hindi letters into Persian, which the author of the Maāṣiru l Umarā (Vol II p 38) has quoted from K͟hān Ārzū K͟hān Mīr Hādī said *A* ( ا ), though included in the Hindī alphabet is not used as a consonant letter in words Instead of ا, ع, and ء, in Hindī they have a letter called 'kāna' کانا, (काना = ा) which they use as initial, medial and final Out of these 12 vowels this kāna, i e *a*, ا, resembles in form and sound the Persian *a*, الف In the first period of Islamic rule in India, the translators and Persian authors wrongly used *h*, ه for the original *a*, for example, they wrote Bangālah and Mālwah for Bangāla and Mālwa The king being convinced of this mistake, ordered his office bearers that such words henceforward should be written with final *a* and not *h*

Ālamgīr also possessed some knowledge of Hindi as most princes learnt this language He had in his court the following Hindi poets whom he patronized Kālī Dās Tribēdi, Īshwar, Sāmant, Krishna, Indrajit, and, the poet Tripāṭhī who served him in some other capacity (The Modern Vernacular Literature of Hindustan, Sir G A Grierson, 1889, pp 67–80)

Nothing is yet known about the author himself His name is differently given in different MSS W Pertsch's Cat (1888, p 83, No 34 or 40, 224), gives the name as Mīrzā Jān ibn Fakhru d-Dīn Muhammad, while the British Museum Cat (MS No ADD 16, 868), and also the Bodleian Lib Cat (p 1022*b*), give the name of the author as Mīrzā Muhammad ibn Fakhru-d-Dīn Muhammad, without any Khān or Jān

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In preparing the text of the Grammar I have used only three MSS, viz The India Office MS (MS A), the Asiatic Society of Bengal's MS (MS B), and the Oriental Public Library of Patna's MS (MS C) As the Patna Lib MS could not be lent, I brought a copy of the grammar portion of that MS I have preferred to use the India Office MS as basis for my collation as it happens to be the best of the three The Patna Lib MS is not guilty of so many omissions as the Asiatic Society's MS is, and, from the standpoint of its calligraphy, is the best written of the three, but that is a small comfort for the scribe seems to have had absolutely no idea of what he was copying

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### Subjects of The Tuhfat

The *Tuhfatu-l-Hind* treats of the Hindī literature that existed on a variety of subjects of ordinary as well as of strictly academic interest, e g palmistry, dancing, music, prosody, rhetoric, lexicography, etc and that had developed certain special characteristics among the people who spoke Hindī or Braj Bhākhā as their language The work is fairly comprehensive in treatment, and, as an example of the study of Indian vernaculars by Muslim scholars, as also as a substantial contribution to the advancement of the particular language concerned, is of singular importance One feels while going through the work that the author has tried to make sure that the Hindī language with all its fundamentals should be safe within the pages of this one book at least, even though all other literature on the subjects got lost or destroyed The amount of study and labour poured on this work, considering the lack of material on which the author could draw, at least for some of his chapters, is undoubtedly tremendous

One notable feature of the author is that he is very practical He exclusively concerns himself with the practice and technique of the arts he deals with, and after having defined and explained the principles, he at once launches on detail and gives a full account of those principles as they function in their respective fields It would be admitted that his work is not merely a translation or a compilation based on some Hindī or Sanskrit works, as earlier studies had mainly been The *Tuhfat* does not only postulate what Hindī works contain

on the subjects concerned, but it is also a genuine and successful step towards assimilating their matter into Muslim literature and life. While authors before Mīrzā Khān had been mostly mere interpreters of Indian culture, Mīrzā Khān can claim the distinction of being both an interpreter and one who tried effectively to assimilate and master the vernacular and its literary graces, so that his community might be able to use these as vehicles for the expression of their newly-developed Indo Muslim consciousness of a newly found Hindu Muslim intellectual atmosphere. The Muslim authors, who had stuck so far to the Persian language as their hereditarily received medium of self-expression, although Persian was no longer very natural to them, found out that their contact with Persian and its literary background had to a great extent been severed some time before, and that there was every reason for taking to the spoken vernaculars more seriously than heretofore. Such was indeed the advice that our great Urdu poet Saudā received and which made him finally give up composing verses in Persian and take up (Hindostānī) Urdū for the purpose.[1]

The Muslims born in India and born mostly of mixed parentage had lost that natural and genuine control over the Persian language which alone could assure the literary worth of their work. They had already begun to feel their very ambiguous position between the current vernacular and their literary Persian. The vernacular had already been adopted and developed to serve as a medium for literary work. The Urdū poets had long begun to sing in Urdū and their prosody, the subject of their poetry, as well as their poetical devices like metaphor, allusions, etc. were, as was natural, borrowed wholesale from the Persian language. This procedure gradually Persianized the Urdū tongue. And just here it is where Mīrzā Khān steps in to mend matters. He attempted to bring the Bhākhā or the current Hindī into closer touch with the Muslims. He tried to put before them the means of studying the Bhākhā literature. He gave them its grammatical laws, its prosody, rhetoric, music, and the subjects of its poetical treatment, manners of expression, conventions, the conception of love in Hindu poetry, and a dictionary of the current Bhākhā; but unfortunately he appeared rather too late.

Mīrzā Khān's vocabulary proves that he deals with a language which is not strictly literary Bhākhā nor Hindī, but the colloquial Bhākhā. We find that the final *au* and *ai* (औ and ऐ), which are characteristic of literary Bhākhā, change into *a* (अ) and *ā* (आ) in the colloquial (Hindostānī), and which, as a distinct tendency, had been fast developing by the end of the 16th century. In modern Hindī or

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[1] Thus Saudā quotes his words

جو چاہے یہ کہ کہے ہند کا زباں داں شعر، تو پھر اُسکے لئے ریختہ کا ہے آئیں

وگر نہ کہہ کے وہ کیوں شعر فارسی ناحق، ہمیشہ فارسی داں کا ہو موردِ نفریں (سودا)

Urdū it is lately that we lost the Braj or Panjābī penultimate *y*, which was so strongly present in the old Urdū of the Deccan We now say *bolā* 'he said', *lagā* 'began', *kahā* 'said', but in the old Urdū we have *boliyā*, for the Braj *boliyau*, *lagiyā*, for the Braj *lagiyau*, and such also are the words *basriyā* 'passed away', *dekhiyā* 'saw', *sãwāriyā* 'decorated', *liyayā* 'brought', *bhariyā* 'filled', and *rakhiyā* 'kept', etc These *-y-* forms are still used in the Panjābī Inshā-Allah Khān's Hindī tale رانی کیتکی bears examples of such words

One very important step that Mīrzā Khān took in the *Tuhfat* was the spelling of Hindī words according to a definite system of transliteration, which is explained at length in the Introductory Chapter He compares the Hindī, Arabic, and Persian alphabets, points out the comparative lack of sounds along with such as are common to them He reproduces in Arabic characters all peculiarly Hindī sounds (excepting *r* which he seems to have never heard), by distinguishing them by diacritical marks and with designations that suggest the required change in pronunciation For example, for the Hindī characters *th*, *t*, and *th*, the nearest approach in Arabic and Persian is ت *t*, i e تای فوقانی tāi fauqānī It is taken to serve the basic sound for *th*, *t*, and *th* If the Arabic *t* be assigned the quality of hardness of pronunciation in the positive degree, according to Mīrzā Khān, it would represent the Hindī *th*, termed تای فوقانی ثقیله tā-i-fauqānī-i-saqīlah, such as we pronounce in the word *thāl* meaning 'a plate' If the same Arabic *t* be qualified with a comparative degree of hardness, it would represent the Hindī *t*, termed by Mīrzā Khān تای فوقانی مثقله tā-i-fauqānī-i musqilah, used in the word *tika* meaning 'mark' And so, if the Arabic *t* be given the superlative degree of hardness of expression, it would represent the Hindī *th*, تای فوقانی اثقل tā-i-fauqānī-i-asqal, such as occurs in the word *thag* meaning 'a robber'

Other peculiar sounds have also been specified in the same manner In spelling the Hindī words that occur in all chapters of the *Tuhfat* care has been taken to reproduce the actual colloquial pronunciation of those words by defining each letter according to the given system of transliteration Often variations in the colloquial pronunciation are also given For example, *bairātī* is also colloquially pronounced as *bairārī* and *bararī*, *todkā* is ordinarily *todī*, and *hindolī* is commonly pronounced as *hindol*, etc

Mīrzā Khān's treatment of his subjects is fairly scientific and sufficiently comprehensive Philologically, his vocabulary must be of great interest to those who are concerned in the subject of vernacular linguistics Hindi and Bhākhā are to him two interchangeable terms, and he uses both to mean the same thing by them Whereas Inshā-Allah Khān, a later writer, differentiates between the two when he says about the language of his Hindī tale, 'Rānī Ketakī', that it would neither loose its quality of being Hindūī nor Bhākhā-nes.

would creep into it[1] Hindui here means the current Hindi or Hindostānī and Bhākhā signifies the older form of the Hindi

Mīrzā Khān says 'Bhākhā particularly belongs to the Braj country and its neighbourhood' At another place, he includes Gwālıār and Candwār,[2] etc within the range of spoken Bhākhā In his introduction to the Grammar he mentions the Doāb of the Gangā and Jamnā as a country possessing an eloquent language As in his opinion only Bhākhā is eloquent he means to say that the language of the Doāb is also Braj Bhākhā

In the chapter on music Mīrzā Khān mentions the following dialects in connection with the songs sung in them *Purabī*, to which the Barwāī variety of songs is peculiar, *Rajpūtī*, of which Kadī is a speciality, the dialect of *Khairābād*, in which Khayāl is mostly sung, *Gujrātī* in which the Muhammadans of Gujrat sing the Jakrī variety of music, *Bhākhā*, to which Bhog is peculiar, and *Punjābī* which is particularly fond of Tappa

Bhākhā being the chief literary language of those provinces and also being the name for the current dialects, it was commonly considered the source of all other allied dialects Mīrzā Khān says 'excepting Sanskrit and Prakrit, Bhākhā comprehends the rest of the dialects' And in his opinion Prakrit is a production of Sanskrit and Bhākhā

To Mīrzā Khān Bhākhā appeals as the most eloquent of all languages He thinks this language is most suitable for ornate poetry as also for singing the praise of the lover and the beloved, and is mostly spoken and used by poets and cultured people This is corroborated by Sir G A Grierson who writes 'The Hindi poetry, in the Western Hindī language, is almost all in Braj Bhākhā'[3] Bhakha prevailed far towards the west of Mathura and for many a century had been the common literary language of the Western Gangetic Valley and Rajputana, where it was designated as Pingal, against the local vernaculars that were nicknamed Dingal

Of all the chapters those on prosody and music are the most elaborately done The chapter on music includes a section on Persian music, with a subsection on mixed Hindī and Persian modes, Rāgas composed by Amīr Khusrau, Sultān Šarqī, and Makhdūm Bahāu-d-Dīn, the inventor of Khayāl There is also a section in this chapter on the technical terms used in *Nrit*, i e, in dance

The chapter on prosody begins with a detailed analysis of the basic principles of Hindī prosody, manipulation of long and short syllables, the *mātrās*, etc There are enumerated seventy-five varieties of meters He deals with each of these separately at length and illustrates each of these with Persian verses composed by himself

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[1] J A S B, 1852, p 1

[2] Candwār, Chandwāı, Janwāı is a district, 25 miles east of Agra on the route from Mathura to Etawa, on the river Jamna, and is mostly occupied by Cauhān tribes (Jarret's Ā'īn i Akbarī II, p 183)

[3] The Indian Antiquary for January, 1903, p 16

The *Sangīt Chand* is thus illustrated (fol 98*a*)

حال سیاهٹ عمر حالص دوش لعادٹ مایۂ حادہا

چنن حںدںٹ موحۂ کودر موئی میادٹ رار دہا دہا

داحد چون گل بالٹ چون مل دارح مہوش ای ںت ردا

گوی یکی سگردی سگردی تگردی تگردی تتتک دہا

*Caubolā* (fol 101*b*)

ای رح دو روشن چون ماه    وی سر زلف چون شب سیاه

موی میان هیچی ده    کاکل تو حر پیچی ده

( مفتعلن مفعولن فاع )

Each illustration at the end of a descriptive note is scanned according to the method adopted in Arabic and Persian prosody Next he gives seventy-one kinds of Chappay meters, hundred and twenty-one kinds of Barn-parstār meters, eight Sanskrit meters, and at the end he gives us fourteen more, which he claims to have invented and introduced into Hindī literature He says he never heard of any of these meters and neither came across any of these in any book If any of these meters be incidentally found in a book, then, he says, the case must be considered as one of simultaneous invention

I am not aware of any other earlier attempt at a grammar of the Hindī or Hindostānī language other than that of Mīrzā Khān's John Joshua Ketelaer wrote his grammar of the Hindostānī in about 1715 A D , which was published by David Millius in 1743 A D Lallujī Lāl of Agra (1803 A D ) is mentioned by Sir G A Grierson as the author of a grammar entitled Maṣādir i-Bhākhā Mīrzā Khān's Dictionary is again the first attempt at anything like a dictionary of the Hindī language The Dictionary of the Hindostānī language by Fraciscus M Turonesis, referred to by J C Amadutinus, was written in 1704 A D , regarding which he says that it could be seen in the Propaganda Library of Rome till 1761 A D Dayā-Rām Tripathī wrote a dictionary of Hindī in about 1741 A D [1]

Mīrzā Khān's Dictionary of the Hindī language contains more than three thousand words, all spelt according to the given system of transliteration Here is an example of a word spelt and explained in لغات هندی Lughāt-i-Hindī (fol 327*a*) بربداس بکسر اول و رای

[1] The Modern Vernacular Literature of Hindostan, pp 101, 103 75 and 76 The Indian Antiquary for January, 1903, p 19

متّصله و نون مغنونه و دال خفیفهٔ ممدوده و بای موحدهٔ خفیفهٔ مفتوح ، نام صحرای و موضعی است مشهور در نواحی متهرا که کانه دران صحرا گاو میچرانید - و آنرا در متعارف بندراین گویند *

"*Brindāban* the first letter (*b* to be pronounced) with the vowel *i* and *r* (to be read) conjointly with it, the nasalized *n*, and the soft *d* moved with the vowel *ā*, the one dotted *b* to be pronounced with *a*, it is the name of that well-known forest and district in the midst of which Mathurā is situated, and where Kānh used to take his cows for pasture, it is commonly pronounced as *Bindrāban*"

It should be noted that in the dictionary, in the spelling of words, the author always leaves out the final letter unspelt In his introduction he says that as in most of the Hindī words the last letter is unmoved by any vowel he has left it as such The other reason for this omission being the vocabulary is divided according to the initial and final letters, the initial letter forming the head of the *Bāb* and the final that of the *Fasl* Thus there was in fact not so much need of specially indicating the last letter in spelling the word But if any letter has a moveable final it is fully spelt

The Hindī verses quoted by the author are not all spelt Some of these are composed by the author himself, I give them below with provisional transliteration of the same

Example of *Dipanniya-duwār* (fol 154) —

نین تہاری سیام لال ات راتی ماتی

Nain tuhārī Siyām lāl at rātī mātī

Example of an *Awant-alankār* (fol 155) —

دان پجاری نرک سون ڈاری بیکنٹھان

کون نرک مین کیون پرے جو کرتو ھی دان

Dān pujārī narak sō̃ dārī baikunṭhān,

Kaun narak mē̃ kyō̃ pare jo karatū hai dān (fol 157) —

سیج بچھادی بالا لال رین بتادی لالا بال

Sēj bichā dē bālā lāl, rain batā dē lālā bāl

Some other verses are —

ایک سرہ سوں تن دھی دوجے دیہہ بھونگ

تیجیسن رین ڈراوتی چوتھے کو دہ سدنگ

Ēk bırah mō̃ tan dahē, dūȷē dēt bhay Anāg,
Tīȷaı raın darāwanī, cauthe kaū na sā̃g

نپٹھ کٹھن ات چھین تن اندھری رین
کانو دور انجان من کیسے پاویں چین

Nıpaṭh kaṭhın at chīn tan, ādhērī raın,
Kānū dūr, anȷān man, kaısē pāwē̃ caın

جاگت جاگت نس سکھی اُرن بھئی درِک لال
ھر سوں کر کے کیل کیون نین نواوت بال

Jāgat ȷāgat nıs sakhī, arun bha'ī, drık lāl,
Har sō̃ karkē kaıl kyō̃ naın nawāwat bāl

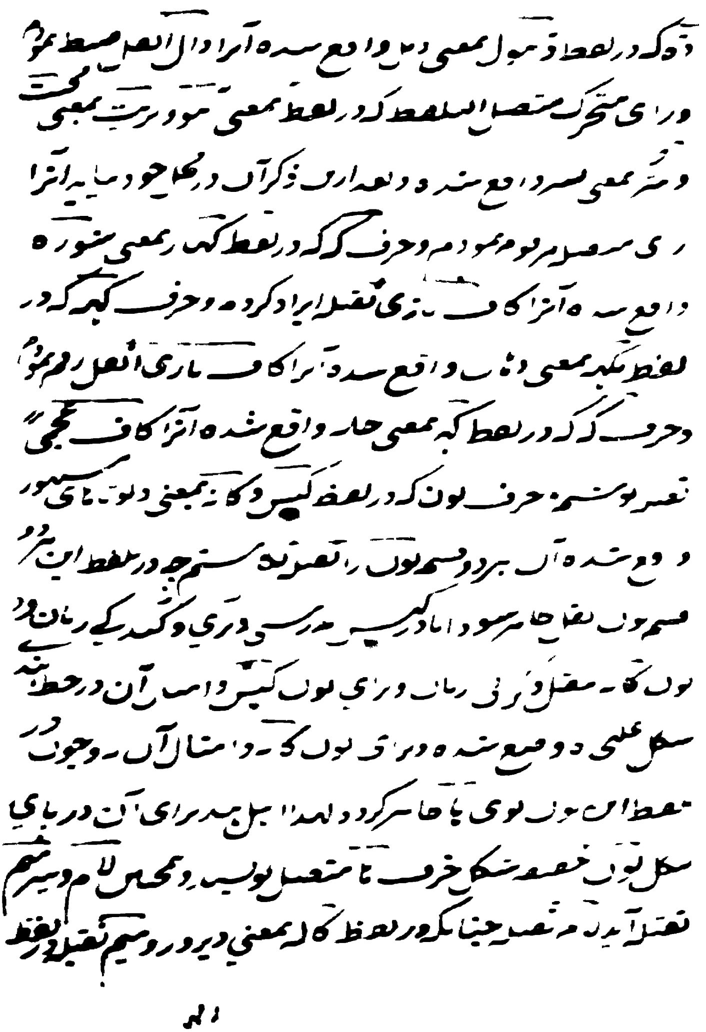
دده سُت بھک بیری بھیو

Dadh sut bhak baırī bhayō
This line alone is fully explained by the author

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Other than the Introductory chapter and the Terminating, which have been mentioned above, the *Tuhfatu-l-Hind* contains seven chapters —

1st On Prosody
2nd On Rhyme
3rd On Poetics and Rhetoric
4th On Art of love in Literature
5th On Music
6th On Sexual Science
7th On the Science of Character Reading


ذکر در لفظ [illegible] بمعنی [illegible] واقع شده آنرا دال [illegible] ضبط نموده
و رای متحرک متصل بلفظ که در لفظ بمعنی [illegible] بمعنی
و [illegible] بمعنی سرد واقع شده و لغات دیگر آن در محل خود [illegible] آنرا
رای [illegible] و حرف گاف که در لفظ گه بمعنی [illegible]
واقع شده آنرا کاف تازی ثقیل ایراد کرده و حرف گ که در
لفظ [illegible] بمعنی [illegible] واقع شده آنرا کاف تازی [illegible] نموده
و حرف گ که در لفظ گه بمعنی جاه واقع شده آنرا کاف عجمی
[illegible] حرف نون که در لفظ [illegible] بمعنی دلو [illegible] مشهور
واقع شده آن بر دو قسم نون را تعریف [illegible] چه در لفظ این [illegible]
قسم نون [illegible] و [illegible] زبان [illegible]
نون [illegible] زبان و رای نون [illegible] آن در خط
شکل [illegible] واقع شده و رای نون [illegible] مثال آن [illegible] چون در
لفظ [illegible] نون [illegible] گردد [illegible] رای آن در [illegible]
شکل نون [illegible] حرف تا متصل نویسند و [illegible] لام [illegible]
[illegible] بمعنی [illegible]

الم

By courtesy of the Librarian of the India Office Library
Reduced facsimile of fol. [illegible] b. MS. A.

The scheme for transliterating Hindī or Braj sounds, that Mīrzā Khān has followed and explained in his Introduction to the *Tuhfatu-l-Hind*, runs briefly as follows —

### The Scheme of Transliteration

अ, a, ء (hamza)

इ, i, ٔ (hamza-i mulayyanah, when preceded by ā, e g in مائل, mā'il)

ब, b, ب (bā-i-muwahhadah)

प, p, پ (pā-i-'ajamī-i khafīfah, e g in پدر pidar, 'father')

च, c, چ (jīm-i 'ajamī i-khafīfah, e g in چمن caman, 'garden')

द, d, د (dāl-i khafifah)

स, s, س (sīn-i-muhmalah) •

श, š, ش (shīn-i-mu'jamah)

ग, g, گ (kāf-i- ajamī i-khafīfah e g in گوهر gauhar, 'jewel')

य, y, ی (yā-i-tahtānī)

र, r, l, m, n, w, when simple are left unspecified

ल्ह, lh, لھ (lām-i-saqīlah, e g in کالھ kālh, 'yesterday')

म्ह, mh, مھ (mīm i saqīlah, e g in برمّھا Brammhā)

न्ह, nh, نھ (nūn-i-saqīlah, e g in کنھس Kanhs, and کانھ Kānh)

ऊ, ū, و (wāw-i-ma'rūf, e g in nūr نور, 'light')

ओ, ō, و (wāw-i majhūl, e g in سور šōr, 'noise')

ई, ī, ی (yā-i-ma'rūf, e g in پیر pīr, 'old man')

ए, ē, ی (yā-i-maj-hul, e g in زیر zēr, 'under')

आ, ā, آ (alif-i-mamdūdah)

• ~, ں when it nasalises the preceding vowel, for example, cā̃d, چاند, 'Moon', bū̃d, بوند, 'drop', gō̃d, گوند, 'gum', bhā̃urā, بھورا, 'bee', nī̃d, نند, 'sleep', pē̃dā, پیندا, 'bottom', kā̃wal, کنول, 'lotus', etc

ङ, n̲, ن (nūn-i-munawwanah, e g in gan̲g گنگ)

भ, bh, بھ (bā-i-muwahhadah-i saqīlah, e g in bhār, بھار, 'burden')

फ, ph, پھ (pā-i-'ajamī i saqīlah, e g in پھل phal, 'fruit')

थ, th, تھ (tā-i-fauqānī i saqīlah, e g in تھال thāl, 'plate')

ट, ṭ, ٹ (tā-i-fauqānī-i musqilah, e g in ٹوپ ṭop, 'hat')

ठ, ṭh, ٹھ (tā-i-fauqānī-i-asqal, e g in ٹھگ thag, 'robber')

झ, jh, جھ (jīm-i tāzī i-saqīlah, e g in جھک jhak, 'fish')

छ, ch, چه (jīm-i-‘ajamī-i-s̱aqīlah, e g in چهال chāl, ‘skin’)
च्छ, cch, چهه (jīm-i-‘ajamī-i-as̱qal, e g in مچهه macch, ‘big fish’)
ध, dh, ده (dāl-i s̱aqīlah, e g in dhan, دهن, ‘wealth’)
ड, d, ڈ (dāl-i mus̱qilah, e g in ڈر dar, ‘fear’)
ढ, dh, ڈه (dāl-i-as̱qal, e g in ڈهول dhol, ‘drum’)
र, r, ر (rā-i-muttaṣilah, e g in پریت prīt, ‘love’)
ख, kh, که (kāf-i-s̱aqīlah, e g in کهار khār, ‘salt’)
क्ख, kkh, ککه (kāf-i-tāzī i-mus̱qilah, e g in مکهه, mukkh, ‘face’)
घ, gh, گه (kāf i-‘ajamī i-s̱aqīlah, e g in گهر, ghar, ‘house’)
वा, uā, oā, (wāw-i-mašmumah, e g in دوآر, duār, ‘door’)
या, iā, io, iu, (yā-i-mašmumah, e g in سیام, Siām)
अ, a, ا, e g in ابلا ablā, ‘a girl between ten and twenty’
आ, ā, آ, e g in آبها ābhā, ‘reflection’
इ, i, إ, e g in إندر Indr, ‘Indra’
ई, ī, إی, e g in إکه ikh, ‘sugar-cane’
उ, u, أ, e g in أجیارا ujyārā, ‘light’
ऊ, ū, أو, e g in أودهو Ūdhō
ऋ, ri, رِی, ri
ॠ, rī, رِی, rī
ऌ, lri, لرِی, (This is the North Indian pronunciation of ऌ, the ancient value had no r element in it)
ॡ, lrī, لرِی
ए, e, ای, e g in اله eh, ‘this’
ऐ, ai, اَی, e g in ایراوت airābat, ‘elephant’
ओ, o, أو, e g in اور or, ‘other side’
औ, au, اَو, e g in اور aur, ‘and’

# CONTENTS OF THE '*TUHFATU-L-HIND*' BY MĪRZĀ K̲H̲ĀN IBN FAK̲H̲RU-D-DĪN MUHAMMAD

Foll 1*b*-2*b*

## The Preface

*The Preface* consists of a eulogium addressed to Aurangzīb and his son, the prince A'zam Shāh In some MSS, it is his grandson, the prince Jahāndār Shāh who is mentioned instead of A'zam Shāh In such MSS it is also definitely stated that the work was composed by the request of Kukultāsh K̲h̲ān, the foster-brother of the King His title 'Khān Jahān' being not mentioned here with his name, (which he had received in 1086/1675) enables us to fix the date of the work before 1675 A D

Foll 2*b*–48*a*

## The Introduction

*The Introduction* On the Characters of the Hindī Alphabet, the orthography of Hindī letters, simple and compound, and some of the grammatical rules of the *Bhākhā*

*Chapter I*

The Hindī alphabet the vowels, a system of transcribing the peculiar Hindī sounds (letters) into the Arabic script

*Section* (1)

The 18 sounds that are common to the Hindī, Arabic and Persian alphabets

*Section* (2)

The scheme for transliteration of Hindī letters into Arabic

A 17 peculiar Hindī sounds

B The transliteration of the peculiar Hindī sounds

*Chapter II*

The number and order of Hindī letters and their discrimination from the 32 Arabic and Persian characters, the orthography of the simple and compound Hindī characters

*Section* (1)

The number and order of the Hindī alphabet and their distinction from the 32 Arabic and Persian characters

A The number and order of the alphabet

(*a*) The number of letters in the Hindī alphabet (35)

(*b*) The order of letters in the Hindī alphabet

B The distinction of the Hindī characters from the 32 Arabic characters

*Section* (2)

The orthography of the simple and compound Hindī characters

A The orthography of 35 simple Hindī letters explained
B The orthography of the compound Hindī characters explained

*Chapter III*

The vowel marks (*māts*), *Samān*, and the rules of the grammar concerning them

(*a*) Combination of the two similar vowels (5)
(*b*) Combination of dissimilar vowels (4), *Sandachhar* (*sandhyakṣara*), *Bisarg* (*visarga*), *Binjan* (*vyañjana*), *Anunāsik* (*anunāsika*), *Lagh* (*laghu*), *Dīragh* (*dīrgha*), and *Pulit* (*pluta*) *mātrās*

*Chapter IV*

The vowel marks, their kinds and orthography with consonants, the principal grammatical laws of the *Bhākhā*

*Section* (1)

The vowels used with consonants, their kinds and orthography explained

A The vowel marks accompanying consonants *Dād*, *Kēwal*, *Ardh cand*, *Bindī*, *Bisarg*, *Kannā*, *Ghundī*, *Badankur*, *Māt*, *Rēph*, *Ark*, *Binjan*
B The 16 forms of the vowel marks, their orthography explained

*Section* (2)

The grammatical laws of the *Bhākhā*

A On the language of the Braj country, *Sahãskirt*, *Parākirt*, *Bhākhā*

B The 4 kinds of *Śabd*

(*a*) The definition of *Śabd* and its kinds
(*b*) *Sanpādan* (the substantive), *Birt* (the particle), حرف harf
(*c*) *Kartab*, *Bhūt* (past), *Bartmān* (present), *Bhavikkh* (future tense), *Kiryā* (past participle tenses), *Kirt* (used as object), مفعول maf'ūl

1 The definition of *Kartab*
2 *Bhūt*, 3 *Bartmān*, 4 *Bhavikkh*, 5 *Kiryā* (*Sambhāv*, *Bhāv*, *An-bhāv*, *Asambhāv*), 6 *Kirt*

(*d*) *Kartā* (the subject), *Suwādhīn*, *Parādhīn*

C *Pur-ling* (the masc gend)
D *Astrī ling* (the fem gend)

زیر و بالا متصل هم نویسند چنانکه از سر دو دال مذکور جیم کسره بر و
بالا حادث گردد و بدین شکل حرف همان بود که سابق مذکور
ایر ... بر قسمی زیادت و نقصان بدین شکل  نیز گردد
کاف تازی ثقیل چنان بود که سر خود ... اگر شکل ثقیل
متصل هم مکرر نویسند بواسطه الف دو حرف سر خود
معدوم چنانکه مفرد است ... خطی منحرف گشته بدین شکل
 و ترکیب دو کاف عجمی خفیف چنان بود که الف معدوم
شکل حرف را که دامن است ... دارد مکرر نویسند بدین شکل 
و ترکیب دو کاف عجمی ثقیل چنان بود که حرف مذکور را پهلوی
هم مکرر نویسند بدون آنکه میان دو حرف سطح الفی واسطه باشد
بدین شکل  و ترکیب دو جیم عجمی خفیف چنان بود که حرف مذکور
را با یک الف آخر زیر و بالا مکرر نویسند چنانکه دو جیم طولانی زیر و بالا
حادث گردد بدین شکل  و ترکیب دو جیم عجمی ثقیل چنان بود که
طرف چپ‌های حرف سطح خطی بشکل کسره متصل بهم ... حرف
بدین شکل  و ترکیب دو جیم تازی خفیف چنان بود که حرف
مذکور را با یک الف آخر پهلوی هم مکرر نویسند بدون آنکه میان


Reduced Facsimile of fol. 17a, Ms. A

E *Nipunsak-ling* (the neuter gend )
F *Buh-bacan* (the plur number)
G Pronouns (7)
H *Pad-birt* (the sentence)
I *Sambandh* (the genitive case)
J Particles and syllables that occurring in the middle, in the beginning and at the end of nouns give different meanings

(*a*) Particles that, occurring in the beginning in the middle and at the end of nouns, give different meanings

1 Prefixes
2 Suffixes

(*b*) Particles that, occurring in the beginning and at the end of nouns, give different meanings

1 Prefixes
2 Suffixes

Foll 48*a*–130*a*

# BOOK I

## On Prosody

*Chapter I*

The Basic Principles of Prosody, عروض

*Section* (1)

The Invention of Prosody , *Lagh* (short) and *Gur* (long) syllables, their varieties

A The invention of *Pīgal* (*pingala*)
B The *Lagh* and *Gur*
  (*a*) The short syllables (3)
  (*b*) The long syllables (10) , the *Tuk*

C The varieties of long and short syllables
  (*a*) The varieties of short syllables *Sur*, *Mēr*, *Dand*, *Kāhal*, *Rab*, *Gandh*, *Ras*, *Sadd*, *Lahu*, *Rākh*, *Karal*, *Rūa*, *Phull*, *Sīh*, *Acal*, *Rēh*, *Kal*, *Kusum*
  (*b*) The varieties of long syllables *Nēur*, *Kēur*, *Rasnā̃*, *Bharan*, *Chāmar*, *Phan*, *Bākk*, *Mānus*, *Hār*, *Tālank*, *Kundal*, *Baliyā*, *Rayan*, *Bāmar*, *Tāl*, *Mayan*, *Kangan*, *Dhun*, *Githh*, *Ā̃kus*

*Section* (2)

The number of feet and the method of their schemes , their forms and varieties

A The number and the method of deriving the *Mātrā-parstār* meters
  (*a*) The number of *gans* (feet) of the *Mātrā-parstār* meters (30 kinds explained)
  (*b*) The method of deriving the *gan* of the *Mātrā-parstār* meters, illustrated with diagrams

B The method of deriving the *gan* of the *Barn parstār* meters
  (*a*) The number of *gans* of the *Barn-parstār* meters (14)
  (*b*) The method of deriving *gans* of the *Barn parstār* meters

*Section* (3)

Kinds of the *Mātrā parstār gans*

A 2 kinds of the 1st type صدای اوّل
B 3 kinds of the 2nd type
C 5 kinds of the 3rd type
D 8 kinds of the 4th type
E 13 kinds of the 5th type

*Section* (4)

The *Gan* and *Agan*

A The *Gan* and *Agan*

(*a*) The *Gan*

(*b*) The *Agan*

B The method of deriving the 8 kinds of *gan* and *agan* and their respective *dēvtās*

(*a*) The method of finding the 8 *gans*

(*b*) The deities of the 8 *gans*

C The relation of the feet with each other

D Omens of the 8 *gans*

(*a*) The influence of the 8 feet

(*b*) The good and bad omens of the feet

*Chapter II*

The *Našth, Udišth, Mēr, Patākā*

*Section* (1)

The *Našth*

A *Mātrā Našth*

B *Barn Našth*

*Section* (2)

The *Mātrā Udišth* and *Barn Udišth*

A *Mātrā Udišth*

B *Barn Udišth*

*Section* (3)

The *Mēr*, *Mātrā mēr*, and *Barn-mēr*

A The *Mātrā-mēr*

B The *Barn-mēr*

*Section* (4)

The *Patākā*

A *Mātrā-patākā*

B *Barn patākā*

*Chapter III.*

Some of the terms of the art , kinds of meters and the laws concerning them

*Section* (1)

Some of the terms and rules concerning the art

A The terms *cha<u>n</u>d, tuk, caran, jamak, bătat, bisrām, pi<u>n</u>d*

B The rules of scansion

*Section* (2)

Kinds of the *Mātrā-parstār* and *Barn-parstār* meters and the laws concerning them

A Kinds of the *Mātrā-parstār* and *Barn-parstār* meters

(*a*) The number of the *Mātrā parstār* and *Barn-parstār* meters (84 varieties)

(*b*) Kinds of the *Mātrā-parstār* meters (75 meters explained and illustrated with Persian verses, composed by the author and at the end scanned according to the method adapted in Arabic and Persian prosody) 71 kinds of the *Chappay* meter

B Kinds of the *Barn-parstār* meters (*a*) *Dandak, Nibāhā, Angan*, etc (121 varieties enumerated)

(*b*) The *Barn-parstār* meters used in Sanskrit (8)

*Section* (3)

Meters invented by the author, 14 main meters with their varieties

**Foll 130a–144b**

## BOOK II

### On Rhyme

*Chapter I*

The Definition of *Tuk* (rhyme), قافیه

*Section* (1)

The *Tuk*

*Section* (2)

32 syllables of *Tuk*, *Nēh*, etc

*Chapter II*

*Tuk-māt*, حرکات و سکنات قافیه

*Section* (1)

*Tuk-māt* (30 varieties explained)

*Section* (2)

*Tuk-jāt* (7 kinds explained), القاب قافیه

*Section* (3)

*Tuk-dokh* (defects of rhyme, 3 sorts explained)

*Section* (4)

*Tukā̃t* (rhyming syllable), ردیف

A *Tukā̃t*, حاجب
B *Tukād*

C *Tuk-mišrak* (the mixed rhyme), مرکّب
D *Tuk-khand*, قافیهٔ معمول

Foll 144*b*–163*b*

## BOOK III

### On Rhetorics

علم بديع و بيان

*Chapter I*

On Eloquence and Rhetorics

*Section* (1)

*Nau-ras* (*nava rasas*), ‘ Nine Sentiments ’

*Section* (2)

*Biṉg* (fine expressions), *Upmā̃*

- A *Biṉg* (*vyanga*), دقّت معنی
- B *Upmā̃* (*upamā*), تشبیه

*Section* (3)

Kinds of *Alaṉkār*

- A On the varieties of *Alaṉkār* (17 kinds explained)
- B New Alaṉkāras conceived by the author (4)
  - (*a*) *Sarb paltā*
  - (*b*) *Biral-paltā*

*Chapter II*

On *Dōkhan* (*doṣas*), ‘ defects ’, 20 defects are explained

**Foll 163b–177b**

# BOOK IV

## ON LOVE AND LOVERS

*Singār-Ras* (*Srngāra Rasa*)

***Chapter I***

The Definition of *Singar-Ras* and the kinds of *Nā'ikās*

***Section*** (1)

Nine kinds of *Singār-Rasas* explained

***Section*** (2)

*Nā'ikā* (*nāyikā*), 'The heroin' (3)

A *Sukiyā* (*svakīyā*), منكوحه, 3 kinds are explained

(a) *Mugdhā* (*mugdhā*), نادان, 3 kinds

(b) *Madhhiyā* (*madhyā*), متوسط, 2 kinds

(c) *Pargalbhā* (*pragalbhā*), شايق صحبت, 2 kinds

B *Parkiya* (*parakīyā*), فاسقه, 3 kinds

(a) *Guptā, Bar-tikhhmān-surt, Birt-surt, Birtbartikhhmān*

(b) *Ūdhā, Bidagdhā* (*ūdhā, vidagdhā*), *Bāk-bidagdhā* (*vāg-vidagdhā*), *Kriyā* (*kriyā*)

(c) *Lachhitā* (*laksitā*)

(d) *Kulitā* (*kulatā*)

(e) *Ansayānā*, 3 kinds

(f) *Muditā* (*muditā*)

C *Sāmānniyā* (*sāmānyā*), 3 kinds

(a) *Ansanbhog dukhitā* (*asambhoga-duhkhitā*)

(b) *Bakrokt-garbhatā* (*vakrokti-garvitā*), *Prēm-garbhatā*, (*Prēma-garvitā*), *Rūp-garbhatā* (*Rūpa-garvitā*), *Mānwatī* (*Mānavatī*)

***Section*** (3)

*Nāyakas*, 'heroes'

A *Sātuwik-bhāv* (*sāttvika bhāva*) of 8 kinds

B *Sanjog hāv* (*samyoga hāva*) وصال of 15 kinds

C *Biyog* (*viyoga*) فراق of 10 kinds

D *Darsan* (*darśana*) ديدار of 4 kinds

(a) *Sāchhād darsan* (*sāksād-darśana*)

(b) *Srawan darsan* (*śravana-darśana*)

(c) *Sapun darsan* (*svapna-darśana*)

(d) *Cittr darsan* (*citra-darśana*)

E *Dūtī*, 'the go-between'

*Chapter II*

The kinds of *Nā'ik* (*nāyaka*)

(*a*) *Patt* (*pati*)

1 *Ankūl* (*anukūla*)
2 *Dacchan* (*daksina*)
3 *Dharišt* (*dhṛṣṭa*)
4 *Sath* (*śatha*)

(*b*) *Upapat* (*upapati*), اُپپَتْ
(*c*) *Baisik* (*vaiśika*)
(*d*) *Narm-saciw* (*narma-saciva*)

1 *Pīth-mard* (*pīthamarda*) *Bit* (*vita*), *Cētak* (cetaka), *Bidūkhak* (*vidūṣaka*)
2 *Anbhig* (*anabhijña*)
3 *Nā'ikābhās* (*nāyakābhāsa*)

Foll 177b–252a

# BOOK V

## On Music

*Chapter I*

The Definition of Music, the invention of Music, the different Schools of Music, *Sapat-addhiyā*, *Sur*, *Surt*, *Mūrchanā*

*Section* (1)

The Definition of Music, the inventor of it, the various Schools, *Sapat-addhiyā*

A The Definition of Music, the inventor of it, the various Schools of Music

*Sangit*, *Sumēshur*, etc (4)

The following works are mentioned to have been consulted in preparing this book on Music —

*Rāgārnava*, *Sangīt-darpan*, *Mān-akutūhal* (*Māna-kuūtuhala*), *Rāg-darpan*, *Sabhā binod* راگارنوا - سبها بنود - راگ درپن - مان کہتوهل , سنگیت درپن

B *Sapat-addhiyā* (*sapta adhyāya*)

1 *Sur-addhiyā* (*sura°*)
2 *Rāg-addhiyā* (*rāga°*)
3 *Tāl-addhiyā* (*tāla°*)
4 *Nirt-addhiyā* (*nṛtya°*)
5 *Arth-addhiyā* (*artha°* ?)
6 *Bhāv-addhiyā* (*bhāva°*)
7 *Hast-addhiyā* (*hasta°*)

Only the first three are described

*Section* (2)

*Sur*, seven *surs* آهنگ are described

*Section* (3)

The pitch and quality of notes

*Section* (4)

*Girām* (*grāma*), 3 kinds described

*Section* (5)

*Utpan* (*utpanna*, *utpatti*), sources of the seven initial notes

*Section* (6)

*Asthān* (*sthāna*), of 3 kinds

*Section* (7)

*Surt* (*śruti*), of 22 kinds

*Section* (8)

*Mūrchanā* (*mūrchanā*), of 21 kinds

*Section* (9)

*Rāg jāt* (*rāga jāti*), of 3 kinds
*Sanpūran* (*sampūrna*)
*Khādaw* (*khādava*)
*Audaw* (*ōdava*)
*Suddh* (*śuddha*)
*Sālank* (*sālanka*)
*Sankīran* (*sankīrna*)

*Chapter II*

Kinds of Musicians, their virtues and defects

*Section* (1)

Types of *Gā'in* (*gāyana*), musicians, 5 kinds of them are explained

*Section* (2)

Virtues of the musicians

A 14 kinds, according to the varieties of the voice
B 16 kinds of artists that acquire skill in Music without the virtues of the voice

*Section* (3)

Seven defects of musicians

A Defects with regard to the voice (7)
B Defects with regard to the art (6)

*Section* (4)

*Brind* (*vrnda*), ' chorus ', of 3 kinds

*Section* (5)

The kinds of Composers and their Compositions

A The kinds of Composers
B The kinds of Compositions

(*a*) *Gīt*, *Manh*, *Cind*, etc
(*b*) *Dhurpad*, *Khayāl* (sung in Khairābād), *Tappā* (Panjābī), *Barwai* (Purabī), قول *Qaul*, *Tillānā* (*tarāna* ترانه), etc
(*c*) 8 letters and 4 feet that are considered ominous in a song

*Section* (6)

The names and the number of the originators of the art of Music

- A The Deities
- B The later Masters of the art
  - (*a*) The Musicians
    - 1 The Specialists in the branches of Music
    - 2 11 later masters in Music, Gopāl, etc (11)
  - (*b*) 18 famous musicians, Tānsen, etc (18)

*Chapter III*

*Rāg* (*rāga*), *Rāgnī* (*rāginī*), *Puttr* (*putra*), *Bhārjā* (*bhāryā*), Season, Time, Dress, Manners, Forms of *Rāgas* and *Rāginīs*

*Section* (1)

The Definition of *Rāg* مقام and *Rāgnī* شعبه, *Puttr* and *Bhārjā*, etc

- A The Definition of *Rāg* and *Rāgnī*, *Bhārjā* and *Puttr*
- B The Preliminaries of the art
  - (*a*) 3 *Kriyās*
  - (*b*) *Khat rut* (*ṣad-rtu*), '6 seasons'

*Section* (2)

6 Rāgas according to *Hanumān mat*

- A *Bhairō̃ Rāg*
- B *Mālkōs*
- C *Hiṉdōl*
- D *Dīpak*
- E *Srī Rāg*
- F *Mēgh Rāg*

*Section* (3)

Rāginīs (6)

- A 5 *Rāgnīs* of the *Bhairō̃ Rāg*
- B 5 *Rāgnīs* of the *Mālkōs Rāg*
- C 5 *Rāgnīs* of the *Hiṉdōl Rāg*
- D 5 *Rāgnīs* of the *Dīpak Rāg*
- E 5 *Rāgnīs* of the *Srī Rāg*
- F 5 *Rāgnīs* of the *Mēgh Rāg*

*Section* (4)

*Putras* (6)

- A 8 *Putras* of the *Bhairō̃ Rāg*
- B 8 *Putras* of the *Mālkōs Rāg*
- C 8 *Putras* of the *Hiṉdōl Rāg*
- D 8 *Putras* of the *Dīpak Rāg*
- E 8 *Putras* of the *Srī Rāg*
- F 8 *Putras* of the *Mēgh Rāg*

*Chapter IV*

Rāgas and Rāginīs according to *Kallināth mat*

*Section* (1)

According to *Kallināth mat* the 6 *Rāgas* have 6 *Rāginīs* to each of them

*Section* (2)

Rāginīs of the 6 Rāgas

- A 6 *Rāgnīs* of the *Srī Rāg*
- B 6 *Rāgnīs* of the *Basant Rāg*
- C 6 *Rāgnīs* of the *Pancam Rāg*
- D 6 *Rāgnīs* of the *Bhairō̃ Rāg*
- E 6 *Rāgnīs* of the *Mēgh Rāg*
- F 6 *Rāgnīs* of the *Nat Narāin Rāg*

*Chapter V*

*Rāgas* and *Rāginīs* according to *Sumēśur mat*

*Section* (1)

*Rāgas*

*Section* (2)

*Rāgnīs*

- A *Rāgnīs* of the *Srī Rāg*
- B *Rāgnīs* of the *Basant Rāg*
- C *Rāgnīs* of the *Bhairō̃ Rāg*
- D *Rāgnīs* of the *Pancam Rāg*
- E *Rāgnīs* of the *Mēgh Rāg*
- F *Rāgnīs* of the *Nat-Narāin Rāg*

*Section* (3)

*Puttras* of the 6 *Rāgas*

*Section* (4)

The *Rut* (*ṛtu*)

- A Music and the seasons connected with it
- B Music and the parts of the day and night connected with it

*Chapter VI*

*Rāgas* and *Rāgnīs*, *Puttras* and *Bhārjās* according to *Bharat mat*

*Section* (1)

The 6 *Rāgas*

*Section* (2)

A 5 *Rāgnīs* of the *Bhairō̃ Rāg*
B 5 *Rāgnīs* of the *Mālkōs Rāg*
C 5 *Rāgnīs* of the *Hiṉdōl Rāg*
D 5 *Rāgnīs* of the *Dīpak Rāg*
E 5 *Rāgnīs* of the *Srī Rāg*
F 5 *Rāgnīs* of the *Mēgh Rāg*

*Section* (3)

*Puttras* and *Bhārjās*

A *Puttras* and *Bhārjās* of *Bhairō̃ Rāg*
(*a*) 8 *Puttras* of the *Bhairō̃ Rāg*
(*b*) *Bhārjās* of the 8 *Puttras*

B *Puttras* and *Bhārjās* of *Mālkōs Rāg*
(*a*) 8 *Puttras* of the *Mālkōs Rāg*
(*b*) 8 *Bhārjās* of the *Mālkōs Rāg*

C *Puttras* and *Bhārjās* of *Hiṉdōl Rāg*
(*a*) 8 *Puttras* of *Hiṉdōl Rāg*
(*b*) 8 *Bhārjās* of *Hiṉdōl Rāg*

D *Puttras* and *Bhārjās* of *Dīpak Rāg*
(*a*) 8 *Puttras* of *Dīpak Rāg*
(*b*) 8 *Bhārjās* of *Dīpak Rāg*

E *Puttras* and *Bhārjās* of *Srī Rāg*
(*a*) 8 *Puttras* of *Srī Rāg*
(*b*) 8 *Bhārjās* of *Srī Rāg*

F *Puttras* and *Bhārjās* of *Mēgh Rāg*
(*a*) 8 *Puttras* of *Mēgh Rāg*
(*b*) *Bhārjās* of *Mēgh Rāg*

*Chapter VII*

The composition of Rāgas and Rāginīs and their Putras according to the main 7 notes

*Chapter VIII*

The Rāgas composed by later masters, such as Amīr K͟husrau, Sulṭān Husain S͟harqī, the king of Jaunpur, Mak͟hdūm Bahāu-d-Dīn of Multan and others

*Section* (1)

12 *Rāgas* composed by Amīr K͟husrau

*Section* (2)

17 Rāgas composed by Sulṭān Husain Sharqī and others

A 17 Rāgas (maqāmāt مقامات) composed by Sulṭān Husain Sharqī

B Rāgas composed by Makhdūm Bahāu-d-Dīn of Multan

*Chapter IX*

On Persian Music

*Section* (1)

12 Persian *Rāgas* (maqāmāt مقامات)

*Section* (2)

Persian *Rāgnīs* (šu'ba شعبه)

*Section* (3)

The 6 notes (šaš awāza شش آوازه)

*Section* (4)

48 Gūšas of Persian Music گوشه

*Section* (5)

Indian and Persian mixed Modes

*Section* (6)

17 main *Tālas* (chime) of Persian Music

*Chapter X*

The *Tāl-addhiyā*

*Section* (1)

A The Definition of *Tāl*

B The *Mātrās* of *Tāl*

C The *Tāl Karn* اسباب تال

D Some Technical Terms of Dance, *Nirt-addhiyā*

(*a*) Terms used in *Nirt-addhiyā*

(*b*) Kinds of Instruments used in Dance

*Section* (2)

92 kinds of Tāl explained

Foll 252*a*–280*a*

## BOOK VI

### ‘The Science of Sexual Enjoyment’

*Chapter I*

The four kinds of woman

*Section* (1)

The *Padmanī* (*padminī*)

*Section* (2)

The *Cittarnī* (*citrinī*)

*Section* (3)

The *San̲khnī* (*sankhīnī*)

*Section* (4)

The *Hastanī* (*hastinī*)

*Section* (5)

The Female Sexual Organ

*Chapter II*

The four kinds of *Purkh* (*purusa*), ‘the male’

*Section* (1)

The *Sasā Purkh* (*saśa purusa*)

*Section* (2)

The *Mirgā Purkh* (*mrga*°)

*Section* (3)

The *Birkhab Purkh* (*vrsa*° or *vrsabha*°)

*Section* (4)

The *Turan̲g Purkh* (*turanga*°)

*Section* (5)

The Male Sexual Organ

*Section* (6)

The five kinds of *Rat* (*rati*), ‘sexual intercourse’

*Chapter III*

The *Khat Bais* (*sad-vayas*), ‘six ages of maturity in woman’

*Section* (1)

The six ages of maturity

*Section* (2)

Symptoms of sexual excitement in woman

A Symptoms of sexual excitement
B Natural times of sexual excitement

*Section* (3)

The sexual dissatisfaction of woman and its causes

A The causes of dissatisfaction
B The causes of the misconduct of woman

*Section* (4)

The kinds of *Dūtī*, ' the go between ', دلّالہ

A Some kinds of *Dūtīs* described
B The art of the *Dūtī*

*Section* (5)

The Love tryst

A The *Sanket* (*sanketa*), وعدہ گاہ
B The decoration of *Sēj*, ' the bed '
C The dress of the lover
D The *Ābhran* (*ābharana*), 'ornaments of the woman', (12)

*Chapter IV*

Etiquettes to be observed on the occasion of union

*Section* (1)

Etiquettes to be observed in union

*Section* (2)

The embracing, kissing, etc

A *Ālangan* (*ālingana*), 'embracing', در آغوش گرفتن
B *Cumman* (*cumbana*), kissing ', بوسہ
C *Khandan* (*khandana*), 'rubbing' and 'scratching', مالیدن
D *Nakhdān* (*nakhadāna*), 'pinching with nails of the fingers', ناخن زدن

*Section* (2)

The limbs of woman and the relation of the secretion of her ovaries to every date of the month

A The date of the month and the sexual position of the limbs of the woman
B Kinds of women and their sexual affinities to the parts of night

C Kinds of women and their respective modes of getting satisfaction
D The male organ

*Section* (4)

Kinds of *Āsans*, ' positions '

A 36 positions of sexual intercourse described
B The relation of *Āsans* to different kinds of women
C Kinds of *Rat* (*rati*), ' coition '

*Chapter V*

The tonic and invigorating medicines

*Section* (1)

A The simple tonic Indian medicines
B The simple invigorating medicines.

*Section* (2)

The compound tonic medicines
The treatment of Gonorrhœa

Foll 280*a*–398*a*

# BOOK VII

*Sāmuddrık* (*Sāmudrıka*)

علم قیافه

## 'The Science of Reading Characters by the Peculiar Formation of the Limbs and Marks'

*Chapter I*

Characters of Men

*Section* (1)

32 *Lachhan* (*laksana*), 'characters', facıal

A 32 characters explained

B 32 characters discernible in the formation of human limbs

*Section* (2)

The good and bad formation of limbs with regard to its effect on life

A Character lines with regard to their good and bad effects

B The *Rēkh* (*rēkhā*), the character lines of palms and soles

C Characters in the structure of the body

*Chapter II*

Character lines in woman

مفتوحتین بمعنی والا باشد و کسر بالکسر بمعنی طرف و جانب

و با فتح بمعنی عدد باشد و بکسر با اول مضموم محدوده باد و

شمرده و بفتح با اول بمعنی چرانده باشد و بکسر با اول مضموم و

واو مجهول بمعنی عیب بود و بهای ساکن بعد کاف تازی تغیر

نیز استعمال کنند و دیگر بوم دو کسر با اول مکسور و یای مجهول

ملک را نامند و آن بکسر اول و سکون واو و یای شمرده بمعنی

معین باشد و بفتح کاف تازی دارد با اول محدوده و را

مفتوح و صعب و وفا حرف را نامند و بکسر با اول و رای مفتوحتین

ترکیدن و امر از ترکیدن بود و بیک با اول مکسور و یای معروف و سیم

بای فارسی خفیفه چراغ را نامند و نیز نام را گفته اند که حالت آن سیوره

بود به ترتیب سرکم چه معنی بفتح کاف تازی تعبیر دیگر با اول

بی محدوده انگور را گویند دیگر با لفظ محدود هم معدود که با اول مضموم و واو

مجهول بمعنی عیب باشد و بیوسانک بکسر و سکون واو و یای

شمرده نیز بمعنی محدوده نام را کی حدول را گفته اند بجو مال

هست و جلب آن کهاده به ترتیب کم چه فصل کاف تازی

حصر

By courtesy of the Librarian of the India Office Library
Reduced Facsimile of fol. 371 b. Ms. A

Foll 398*a*–431*b*

## THE APPENDIX

### Hindi to Persian Dictionary

لغات هندی

The Dictionary contains more than three thousand words, all of which are spelt according to the scheme of transliteration given in the Introductory Chapter of the work, and explained in Persian

# ON THE GRAMMATICAL LAWS OF THE BRAJ BHAKHA.

Fol 29*b*

## SECTION II

### ON THE GRAMMATICAL LAWS OF THE *Bhākhā*

This Section is divided into ten Sub-sections

### SUB-SECTION I

### *Regarding the Position*[1] *of the Language*

It should be understood that the people of India have a number of languages, but those, in which (fol 30*a*) books and poetical works may be composed—such as would be agreeable to those who possess a refined disposition and straight understanding—are three (in number)

First, *Sahāskirt* (सहंसकिर्त=संस्कृत) Books on various sciences and arts are mostly composed in this language They (i e the Hindus) believe it is the language of the transcendental world and call it the *Akās-bānī* (अकासबानी) and also *Dēv-bānī* (देवबानी), that is, the language of those who dwell in the heaven, and of the *dēvtas* who are the celestial beings

Second, *Parākirt* (पराकिर्त=प्राकृत) This language is mostly employed in the praise of kings, ministers, and chiefs, and belongs to the under-world, that is, the world that is below this world , they call it *Pātāl-bānī* (पातालबानी), and also *Nāg-bānī* (नागबानी), that is, the language of the lowest of the low, and of reptiles of mean origin, who live under-ground This language is composed of *Sahāskirt*, mentioned above, and *Bhākhā* to be mentioned next

Third, *Bhākhā*[2] (भाखा) Ornate poetry and the praise of the lover and the beloved is mostly composed in this language This is the language of the world in which we live Its application (i e of the *Bhākhā* as a language,) is generally inclusive of all other languages, excepting *Sahāskirt* and *Parākirt*[3] It is particularly the

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[1] چگونگی lit , 'the how and wherefore state' of the language, the nature and manner of it

[2] *Bhākhā*=Sanskrit *Bhāsā*, lit , 'speech', 'language' or 'dialect', by usage means the Braj Bhākhā, a dialect of the Western Hindī The author often calls it Hindī too In his dictionary, لغات هندی 'Lughāt-i Hindī' (fol 333*a*), he gives the meaning of the word, viz '*Bhākh*' , means, 'speech' or 'to speak' and also, the imperative 'say'

[3] The text is و اطلاق آں سوای سہسکرت و پراکرت عموماً شامل جمیع زبانہاست و خصوصاً زبان اهل برج بود It is obvious that by Jamī'-i zabānhā, 'all languages',

language of the *Bırȷ* people. *Bırȷ* ıs the name of a country ın Indıa, (eıghty) four *kos* round, wıth ıts centre at *Mathurā*, whıch ıs a quıte well-known dıstrıct [1]

The language of the *Bırȷ* people ıs the most eloquent of all languages All that lıes between the two well-known rıvers, *Gangā* and *Jamnā*, as for example *Cā̃dwār*, also pronounced as *Candwār*, ıs also alluded to as eloquent *Cā̃dwār* ıs the name of a well-known dıstrıct

Sınce thıs language contaıns poetry full of colour and sweet expressıons and of the praıse of the lover and the beloved, and ıs much ın vogue among poets and people of culture, for that reason ıts grammatıcal laws are here formulated The author of thıs (Grammar) ıs thıs humble person [2]

## SUB SECTION II

### *Śabd* (*Śabda*), ' Parts of Speech '

Thıs (Sub-sectıon) ıs dıvıded ınto four parts

A The definıtıon of *Śabd* (fol 31*a*) and ıts kınds

It should be understood that *Śabd* ın *Sahā̃skırt* means a part of speech, *kalımah* [3] The *Bhākhā* people pronounce ıt wıth *s* In the termınology of our grammarıans, a part of speech ıs that whıch when uttered carrıes sense wıth ıt According to Indıans ıt ıs of three kınds

(1) *Sanpādan*, ' Substantıve '
(2) *Kartab* (*kartavya*), The Verb '
(3) *Kartā* (*kartā*), ' The Nomınatıve '

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the author refers to all the dıalects of the Hındı, of whıch, *Braȷ Bhākhā*, accordıng to hım, ıs the maın source The statement ıs a repetıtıon of the very common opınıon whıch up to very recent tımes was almost unanımously held wıth regard to the source and basıs of the Hındostānī or Urdū Language

[1] On fol 195*b* the author adds Gwālıār ' to the terrıtorıes ın whıch Bhākhā ıs spoken The word haštād ' هشتاد, ı e ' eıghty ', ıs a later ınsertıon ın the Indıa Off MS It does not occur ın the Asıatıc Socıety of Bengal's MS nor ın the Or pub lıb s In the Lughāt ı Hındī the author gıves the measurement ın dıfferent terms, he says ' one farsakh (= 3¼ mıles) and accordıng to an opınıon, three farsakhs surroundıng (Mathurā) ıs called Bırȷ ' Accordıng to the popular Hındī topography, Mathurā forms a cırcuıt of 84 kos

[2] و مخترع آن این بنده است

[3] *Kalıma*, lıt , ' a word wıth a meanıng ' (whıle lafẓ, ' a word ', may be wıthout a meanıng), and grammatıcally means ' a part of speech ' The author follows the Persıan Grammar as basıs for treatment, though not very strıctly Accordıng to the Arab and Persıan Grammarıans, there are three kınds of parts of speech (1) (اسم) *ısm*, ' the noun ', whıch ıncludes substantıves, adȷectıves, numerals, pronouns, and partıcles, (2) (فعل) *fi'l*, ' the verb ', and (3) (حرف) *harf*, ' the partıcle ', whıch ıncludes the remaınıng parts of speech, vız adverbs, prepposıtıons, conȷunctıons, and ınterȷectıons

B It should be known that *Sanpādan*,[1] in their[2] terminology, means that part of speech which is not related to any of the three tenses, which are past, present, and future

*Sanpādan* is of two kinds

(1) That which does not depend upon another word in carrying its sense, e g *Rām*, 'the name of one of their well-known *dēvtās*', *jal*, meaning 'water', etc Such parts of speech are called *Sanpādan*, and are known in Arabic terminology as *ism* (اسم) (i e Substantives, etc )

(2) That which depends upon another word in carrying its sense, e g *par* (پر), meaning 'at' and 'upon' Such parts of speech are termed برت *Birt*[3] (fol 31*b*), and are known in Arabic terminology as *harf* (حرف) (i e Particles, etc )

C *Kartab* (*kartavya*), 'The Verb' It is divided into six parts

I The definition of *Kartab* and its kinds

It should be known that *Kartab*, in their terminology, signifies a verb, and 'verb' means the performing of an action It is a part of speech which is related to one of the tenses—the past, the present, and the future These three tenses are called, in their terminology, ترکال *Tir kāl* (*trikāla*) It is of five kinds

1 *Bhūt* (*bhūta*), 'The Past'
2 *Bartmān* (*vartamāna*), 'The Present'
3 *Bhavikkh* (*bhavisya*), 'The Future'
4 *Kirya* (*kriyā*), 'The Perfect Participle'
5 *Kirt* (*krta*), 'The Object'

II *Bhūt*, 'The Past Tense'

It should be understood that in their terminology *Bhūt* means the past tense It is a tense which refers to the time past Their intransitive past has four inflections The Intransitive verb (fol 32*a*) is that in which the action of the verb

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[1] By definition the word *Sanpādan* corresponds with the Persian term for noun, viz اسم, for which the Hindi term is *sanjna*, (सज्ञा) I cannot identify the word *sanpādan* (सपादन)

[2] That is, in the Indian terminology, this third person, implying the Indians or Hindus, occurs very often and I have retained it as such in my translation

[3] I have not been able to identify this word It may be a corruption of *vrtti*='function'

concludes with the subject and does not proceed towards an object

1 *Āyō*,[1] it is common to the sing masc 3rd and 2nd persons, and sing masc 1st person
2 *Ā'ē*, it is common to the dual and plural, masc 3rd, 2nd, and 1st persons along with others[2]
3 *Ā'ī*, it is common to the sing fem 3rd, 2nd, and sing fem 1st persons
4 *Ā'ī̃*, it is fem and common to the dual and plural, 3rd, 2nd, and 1st persons, along with others

The transitive past has also the same four inflections The transitive verb is that in which the verb does not conclude its action with the subject but proceeds towards an object However, the inflections of this verb undergo a change in accordance with the change in their object, that is, if the object is masc, the verb is rendered masc, and if (the object be) fem (the verb) is made fem (too) For example, if the obj is sing masc, they would say *Māriyō*, and if it be sing fem (fol 32*b*) they would say *Mārī*, and so on in other cases

III *Bartmān*, 'The Present Tense'

It should be known that *Bartmān*, in their terminology, denotes the present tense The present is that which is midway between the past and the future Their present tense has four variations of inflection

1 *Karat hai*, it is common to the sing masc and fem 3rd and 2nd persons
2 *Karat haĩ*, it is common to the masc fem, dual and plural, 2nd and 1st persons, along with others
3 *Karat hō*, it is common to the dual and plural, masc, fem 2nd person
4 *Karat hū̃*, it is sing masc 1st person

In each of the four inflections mentioned above, if (the final) *t* in ***karat*** be moved with the vowel ***u***, it would be changed into masc, and if it be moved with *i*, it would become fem

---

1 Āyō is spelt in the text as thus 'آیو بالف ممدودہ و یای تعدای مضموم و واو مجہول', i e *Āyō* Final *a* in Hindī is characteristically replaced by ***au*** in ***Braj***, while it changes to *o* in Kanaujī which is very similar to ***Braj*** All the conjugational forms as spelt by Mīrzā Khān are neither pure nor exclusively Kanaujī They are, however, more like Kanauji than pure ***Braj*** In fact they are colloquial and not literary forms of the tenses of the dialect

2 مع الغیر *ma' al ghair*, lit, 'along with others', is the usual phrase that Muslim Grammarians use, implying the plural number of the person mentioned

IV *Bhavikkh*, 'The Future Tense'

It should be understood that *Bhavikkh*, in their terminology, means the future tense The future tense is that which is related to the time to come Their future tense (fol 33*a*) has eight inflections

1 *Karai gō*, it is sing masc and common to the 3rd and 2nd persons
2 *Karaĩ ge*, it is common to the dual and plural, 3rd, masc and 1st person, along with others
3 *Karau gē*, it is masc 2nd, and common to the dual and plural numbers
4 *Karū̃ gō*, it is sing masc 1st person
5 *Karū̃ gī*, it is sing fem 1st person
6 *Karai gī* (fol 33*b*) it is sing fem, and common to the 2nd and 3rd persons
7 *Karaĩ gī*, it is fem and common to the dual, and plural, 3rd and 1st persons, along with others
8 *Karau gī*, it is fem 2nd, and common to the dual and plural numbers

V *Kiryā*

It should be known that *Kiryā* [1] is of four kinds

1 *Sambhāv* (*sambhāva*=*sambhăva*), it is affirmative past, e g *Āyō* etc
2 *Asambhāv* (*asambhăva*), it is negative past, e g *Nāyō*, etc
3 *Bhāv* (*bhāva*), it is affirmative present and future, e g *Karat hai*, and *Karai gō*, etc
4 *An-bhāv* (*a-bhāva*) (fol 34*a*), it is negative present and future

For negation and non-affirmation they add *na* or *nā* to the beginning of a word

VI *Kirt* (क्रित) 'The Object'

It should be understood that *Kirt*,[2] in their terminology, signifies the object The object is that which bears the action (of the verb)

They add *h* [3] to the termination of the object, e g *Hanyau Rām Rāvanaha* [4], that is, '*Rām* struck *Rāvan*'

Sometimes the object is placed before its subject, e g *Hanyau Rāvanaha Rām*

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[1] *Kiryā*, according to the examples given stands for 'perfect participle' or 'indefinite perfect'

[2] Sk *Kṛta*, lit means 'done'

[3] This *h*=*ha* is the common Old Hindi affix of the oblique case, derived from Apabhraṃśa

[4] The sentence is not spelt in the text

Sometimes the pronominal affix for the object is dropped, e g *Hanyau Rām Rāvan* In such cases it is preferable that the subject should precede its object, else they guess the sense by what it is likely to mean

D *Kartā*, 'The Subject'

It should be understood that in their terminology, *Kartā* means the subject The subject is one that performs an action It is of two kinds

(1) *Saʷādhīn*[1] (*svādhīna*), 'the Independent'
(2) *Parādhīn*, 'the Dependent'

*Saʷādhīn* (fol 34*b*), in their terminology, means the subject that does its action by itself, e g *Kājī*, i e 'the doer of an action'.

*Parādhīn* is a subject that orders an action to be done by another person, either affirmatively or prohibitively, just as we have (in Persian), the affirmative and prohibitive imperative moods In the affirmative, one is ordered to act and in the prohibitive one is ordered against acting

Their 2nd person imperative is of three kinds

(1) *Karu*,[2] it is 2nd sing masc imperative
(2) *Kari*, it is 2nd sing fem imperative
(3) *Karahu*, it is common to the masc fem, dual, and 2nd person plural

Their 3rd person imperative is also of three kinds

(1) *Karai*, it is 3rd sing imperative and common to the fem and masc genders
(2) *Karaĩ*, it is 3rd imperative common to the masc and fem, dual and plural, 1st person, along with others
(3) *Karũ*, it is sing 3rd and 1st persons imperative

The prohibitive imperative moods, for the 2nd and 3rd persons (fol **35a**), are also the same as those six of the 3rd and 2nd imperative, only *na* or *nā* is prefixed to the verb (in each case) These need not be detailed here

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[1] *Sawādhīn* is spelt thus بفتح سین مهملهٔ ممدوده ، با واو مشمومه ، و دال ثقیلهٔ مکسور و یای معروف و نون - Here the first letter *s* should have been moved by *u* and not by *a* as the text has For no *w* sound is produced when the first letter is moved by *a* and the next is preceded by *a* Regarding this smelt '*w*,' or '*y*' the rule given on fol 6*a* is 'when *u* precedes an *a* or an inert *y*, then, indeed, in the pronunciation of the letter preceding an *a* or an inert *y*, a bit of the letter *w* is pronounced, as in the word *duᵘār* meaning 'door' and in the word *suwid*, meaning 'sweat'

[2] As ضمه *Zamma* represents both *u* and *o*, and *Kasra* both *i* and *e*, I have always written *u* for *Zamma* and *i* for *Kasra*, unless these are further qualified to be pronounced as *o* or *e*

### SUB-SECTION III

*Purling (pumlinga)* 'The Masculine Gender'

It should be known that *Purling*, in their terminology, denotes the masculine gender, that is, man or male It is of two kinds

1 That which is a definite noun and has an opposite feminine gender, e g *Rām* and *Kānh*, the two well-known *dēvtās* A definite (or a proper) noun is that which properly belongs to a person

2 At the end of an indefinite masculine noun *a* is affixed, e g *mirgā* (in which case), *ā* is affixed to the termination of the word *mirg* (*mṛga*), meaning 'an antelope', etc

### SUB-SECTION IV

*Astrī-ling (strī-linga)*, 'The Feminine Gender'

It should be known that *Astrī ling*, in their terminology, means feminine gender, that is, woman or female This is also of two kinds

1 The definite noun, that is, the name of a particular person, e g *Sītā* and *Rādhā*, names of two well-known women, etc

2 The indefinite noun, it is of two kinds

1 That which has a masculine gender opposite to it e g *turanganī* (or *turangnī*), (fol 35*b*) meaning 'a mare', or *hastanī*, i e 'a female elephant', etc

2 That which has no opposite gender to it, e g *bayār*, meaning 'wind' and *agan*, meaning 'fire', etc

3 The last kind of the feminine gender is that which is called irregular, its use is colloquial, as already mentioned, they call certain things feminine and certain things masculine

When they wish to change a masculine gender to a feminine one, that is, to change the indefinite masculine to a feminine gender, they add some suffixes to the masculine which changes it to feminine gender

The following are those suffixes

1 *Ā*, e g *birdhā* (*vrddhā*), i e 'an old woman', for *birdh* (*vrddha*) means 'an old man', etc

Let it be clear that *ā*, at the end of the word *birdhā*, is in fact *ā*, and *ā* in reality is two *a*-s, when affixed to the word *birdh*, the first *a* in the middle is suppressed, leaving one *ā*—*birdhā*[1] Because the general rule is any word that begins with *a* (hamza), when attached to another word, the *a* in its mid-position is suppressed

2 *Ī*, e g *dēvī* (fol 36*a*), that is, the wife of a *dēv*, etc

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[1] The first *a* refers to the *a* in Sk masc *vrddha*

3 *Ānī*, e g *Ruddrānī*, that is, the wife of a *Ruddr*, generally signifying a *dēv* and specially *Mahādēv*, etc

4 *Nī*, e g *turanganī*, or *turangnī*, i e 'a mare', etc
Sometimes the final *ī* is dropped and *n* remains, e g *turangan*, etc

### SUB-SECTION V

*Nipunsak ling* (*napumsaka linga*), 'The Neuter Gender'

It should be understood that in their terminology, *Nipunsak ling* means the neuter gender, i e which is in fact neither masculine nor feminine There are a few words of this gender which they use, but mentioning them here would unnecessarily lengthen the matter One of these words is *kundal*, meaning 'a ring', etc The use of this gender is peculiar to the *Sahāskirt* language and is not used in the *Bhākhā*

### SUB-SECTION VI

(Fol 36*b*)

*Buh-bacan* (*bahu vacana*), 'The Plural Number'

It should be understood that *buh-bacan*, in their terminology, means the plural number

They consider all numbers above one as plural It is this way at the termination of a singular number they add *n*, and if the letter preceding the *n* is inert or immoveable, they move it with *a*, e g *karan* and *pagan*, i e 'hands' and 'feet' (respectively) The singulars of these are *kar* and *pag*, etc The exception is this *ā* occurring at the end of a word, which never moves in any condition, (is kept), e g *kulitān*, meaning 'women of ill fame', the singular being *kulitā*, etc The words that have a final inert *i*, *y* or *u*, *w*, in them, this inert *y* or *w* is sometimes retained and sometimes moved by *a*, e g *sakhiyan* and *bhituwan*, meaning 'mistresses', the singulars of these are *sakhī* and *bhitū*, etc

The plural is sometimes formed by adding *ān*, e g *sakhiyān*, that is, 'female friends', etc

### SUB-SECTION VII

*The Demonstrative Pronouns*

The Demonstrative Pronouns are those nouns which point to a person (or a thing) It should be known that they have seven pronouns (fol 37*a*)

1 *wā*, sing 3rd person, meaning 'that' (वा)
2 *tā*, also for sing 3rd person, meaning 'that' (ता)
3 *yā*, sing 2nd person, meaning 'this' (या)
4 *jā*, sing 3rd person, meaning 'whoever' (जा)
5 *un*, plur 3rd person, meaning 'they' (उन)

6 *in*, plur 2nd person, meaning 'these' (इन)
7 *jin*, plur 3rd person, meaning 'whoever' (जिन).

These seven Demonstrative Pronouns are common to the masculine and feminine genders

### SUB-SECTION VIII.

*Pad-birt* (*pada-vṛtti*), 'The Sentence'

It should be known that *pad-birt*, in their terminology, means a sentence which is composed of two parts of speech, e g *Rām āyō* , etc

### SUB-SECTION IX

*Sambandh* (*sambandha*), 'The Genitive Relation'

It should be understood that *Sambandh*, in their terminology signifies the genitive relation, that is, the relation by which the first word is connected with the second Technically (fol 137*b*), the first is designated *muzāf*, i e the governing noun (or the noun possessed), and the second *muzāf ilaih*, i e the noun governed

The genitive construction of (the language of) the Indians contains three parts of speech, e g *pūt Rām-kō*, i e 'the son of Ram' Hence, the word *pūt* is the noun possessed, the word *Rām* is the possessing noun, and the particle *kō*, at the end is the sign of the genitive, serving the purpose of *li* in Arabic, e g *Ghulāmu li-Zaidin*, 'the slave of *Zaid*,' and of *kasra-i izāfat*, i e the genitive *i* at the termination of the governing noun in Persian, e g *Ghulām-i-Zaid*, i e 'the slave of Zaid'

Whenever in Hindī, the noun governed precedes the governing noun, the particle *ko*, which is the genitive link, is brought in the middle (in such a case),—they would say *Rām-kō pūt* , etc In such cases they sometimes drop the sign of the genitive and say *Rām pūt* , etc

### SUB-SECTION X

*On Particles, etc*

The Particles and syllables that, occurring in the middle, in the beginning and at the end of nouns, produce different meanings This Sub section is divided into two parts

A The Particles that, occurring at the beginning, in the middle and at the end of nouns, produce different meanings This (part) is (further) divided into two divisions

(1) *A* (*hamza*), at the beginning of nouns, gives a sense of negation and deprivation , in their terminology it is known as *nās* (*nāśa*), i e 'negation' (fol 38*a*) For example, *a jān*, i e 'the ignorant', etc , for *jān* means 'knowledge' and 'the one knowing'

*A* (*alif*), in the middle of nouns, gives a sense of repetition and recurrence, e g *calācal*, i e 'all haste', 'running' This *ā* is used in Persian too

*Bi*, at the beginning of nouns, gives a sense of negation and deprivation, e g *bikal*, i e 'restless' and 'perturbed', as *kal* means 'rest' and 'comfort'

*Sa*, at the beginning of nouns, gives a sense of accompaniment, e g *sajal*, i e 'watered' and 'flooded', as *jal* means 'water' Sometimes this *sa* gives the sense of 'ability' and 'worth', e g *sapūt*, that is, 'an able and worthy son' Excepting this word (i e *sapūt*), I have not heard any other word in which this particle is so used

*Su*, at the beginning of nouns, gives a sense of being good and appropriate, e g *subās*, i e 'sweet-smell', etc

*Ka*, at the beginning of nouns, gives a sense of inability and unworthiness, e g *kapūt* (fol 38*b*), i e 'an undeserving son' Excepting this word (i e *kapūt*), the above mentioned *ka*, in this sense, has also not reached my ears

*Ku*, at the beginning of nouns, affords a sense of being 'bad' and 'unpleasant', e g *kuraṅg*, i e 'of bad colour', etc

*Ni*, at the beginning of nouns, gives a sense of negation and deprivation, e g *nilaj*, i e 'shameless' and 'immodest', etc, as *laj* and *lāj* mean 'shame' and 'modesty'

(2) The particles that, occurring at the end of nouns, give different meanings

*Ā* (*alif*), at the end of nouns, affords a sense of quality and agency, e g *kabitā*,[1] i e 'a poet' and 'one possessing the quality of poetry' etc, for *kabit* means 'poetry', e g *devā*,[2] i e 'the donor', 'one possessing the quality of bestowing' Sometimes it particularly occurs for the feminine gender, e g *birdhā*, i e 'an old woman', as *birdh* means 'an old man', as mentioned above In spite of that, it sometimes gives a sense of possessing a quality and of agency, e g *garbā* (fol 39*a*), i e 'a woman possessing the quality of pride' and 'the proud', etc, for *garb* means 'pride' Sometimes it gives a sense of masculine gender and of the masculine quality, e g *mirgā*, i e 'a male antelope', etc At the end of a definite noun, it serves the purpose of a vocative A vocative is that by which a person is addressed, e g *Rāmā*!, i e 'O Ram', etc This vocative is used in Arabic and Persian too

*P*, at the termination of nouns, affords a sense of ownership and lordship, e g *bhūp*, i e 'master and the lord of land', etc, for *bhū* means 'land'

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[1] *Kabit* or *Kabitā* both mean 'poetry', but the author thinks, or may be it was popularly considered a noun of agency from *kabit*, on the analogy of *baktā* (vaktā, vaca), 'the speaker'

[2] *Lēvā* (inf *lēnā*, 'to take'), 'one who takes'

*T*, at the end of nouns, gives a sense of the infinitive, e g *ganat*, i e 'to count' and 'counting', etc

*T*, at the end of nouns, gives the meaning of a noun of agency, e g *khēvat*, i e 'the rower of a boat' They also add *ū* to the final *t*, e g *khēvatū*, etc

*J*, at the end of nouns, gives a sense of 'being born' (fol 39*b*), e g *bāraj*, i e 'one born of water', etc It is applied to the lotus and whatever is born of water, as *bār* means 'water'

*Di*, at the end of nouns, gives a sense of an adverb of place, e g *bāradi* (*vārida*), meaning 'clouds', etc, for *bār* means 'water', as mentioned above

*Dh*, it also gives the same meaning, e g *a̱nbudh* (*ambudhi*), i e 'an ocean', etc, as *a̱nb* (*ambu*) means 'water' It is a general rule that *di*, at the end of a noun, denoting water, affords the sense of a cloud, and *dh*, at the end of such a noun, gives the sense of an ocean

*K*, at the end of nouns, gives a sense of a noun of agency, e g *sēvak*, meaning 'a servant', etc, for *sēv* and *sēvā* mean 'service' Sometimes this *k* gives the sense of an infinitive, e g *baidhak*, i e 'medical practice', etc

*G*, at the termination of nouns, gives the sense of manner, way and gait, e g *urag* (fol 40*a*), i e 'one that goes on its belly', for *ur* means 'chest',—it signifies 'a snake'

*N*, at the end of nouns, gives a sense of an infinitive, e g *calan*, meaning 'to go', 'manner', 'being in vogue', etc, for *cal* and *cāl* mean 'method' and 'manner' Sometimes it serves the purpose of a noun of agency, e g *mōhan*, i e 'one who charms', as *mōh* means 'fascination', 'a state of being charmed' It also gives the meaning of plurality, e g *karan*, i e 'hands', etc, for *kar* means 'a hand' It also gives the meaning of a feminine gender, e g *tura̱ngan*, i e 'a mare', etc, for *tura̱ng* means 'a horse', as mentioned above

*Ū*, at the end of nouns, gives a sense of a noun of agency, e g *pāhrū*, meaning 'a guard', etc, for *pāhrā* and *pahrā* mean 'watching' and 'keeping a guard'

*Hi*, at the end of nouns, gives the sense of the accusative case, e g *wāhi*, i e 'to him', etc, as *wā* means 'he' (वाको)

*Ī*, at the end of nouns, gives a sense of relationship (fol 40*b*), e g *Ajmērī*, that is, 'belonging to Ajmēr', which is the name of a well-known city in India This *ī* is also used in Persian Sometimes it gives the sense of quality or agency, e g *garbī*, i e 'proud' or 'possessing the quality of pride' Sometimes this *ī* gives the sense of feminine gender, e g *dēvī*, meaning 'the wife of a *dēv*', as has been mentioned before

B Words (and Particles) that, occurring at the end and in the beginning of nouns, give different meanings These are classed into two divisions

I Words that, at the beginning of nouns, give different meanings

Words that, at the beginning of nouns, give the sense of the vocative A vocative is that by which a person is called, as mentioned before Such are ten words —

(1) *Hē*, e g *Hē Rām!*, etc
(2) *Ahē*, e g *Ahē Rām!*, etc
(3) *Hō*, e g *Hō Rām!*, etc
(4) *Aho*, e g *Ahō Rām!*, etc
(5) *Ē*, e g *Ē Rām!*, etc
(6) *Ē hō*, e g *Ē hō Rām!*, etc (fol 41*a*)
(7) *Arē*, e g *Arē Rām!* In addressing a female, this vocative is pronounced with the vowel *ī*, e g *Arī sakhī!*, *sakhī* means 'a lady friend'
(8) *Rē*, without the initial *a* (in *Arē*), e g *Rē Rām*, in addressing a female this vocative too is pronounced with the vowel *ī*, e g *Rī sakhī*, etc
(9) *Ē rē*, a compound of *ē* and *rē*, e g *Ē rē Rām!* Here too, in the feminine gender, the 2nd part (of the vocative, i e *re*) is turned into *rī*, e g *Ē rī sakhī!*, etc
(10) *Arē ē*, a compound of *arē* and *ē*, e g *Arē ē Rām!* Here too, in the feminine gender, the particle *arē*, the 1st part of the vocative is pronounced with the vowel *ī*, e g *Arī ē sakhī!*, etc

Particles that, occurring at the beginning of nouns, give a sense of negation and deprivation Such are two particles —

(1) *Nir*, e g *nir bhau*, i e 'fearless', etc, as *bhau* means 'fear'

(2) *An*, e g *an-ras*, meaning, 'tasteless', etc, as *ras* means 'flavour' and 'taste'

II Particles (or suffixes) that, occurring at the termination of nouns (fol 41*b*), give different meanings

Particles that, occurring at the termination of nouns, give the sense of possession and lordship Such are ten particles —

(1) *Want*, e g *rūp-want*, i e 'one possessing beauty', etc, as *rūp* means 'beauty' In case of masculine gender, sometimes, they add *ā* to the end of this word and say *rūp-wantā* In case of the feminine gender *ī* is added (as a substitute for the masc *ā*), they would say *rūp-wantī*, etc

(2) *Kār*, e g *gun-kār*, that is, 'one possessing knowledge and skill', etc, as *gun* means 'knowledge and skill'

(3) *Pāl*, e g *bhū pāl*, i e 'the owner and lord of lands and country', for *bhū* means 'land'

(4) *Pat*, e g *mahī-pat*, i e 'the master and lord of land', and 'the lord of a kingdom', etc It is also applied to the king, the master of a land and a country, for, *mahī* (fol 42*a*) and *mahi* mean land It is a general rule that the particle *pat*, at the termination of a noun for land, person and world gives the sense of a *Rājā*, i e 'a King', at the end of a noun, denoting a star or night, it gives

the sense of the moon, e g *mahī-pat*, as has been mentioned before, *nar-pat*, *jagat-pat*, *nichattr-pat*, *nis pat*

(5) *Īs*, when coupled with another word (as a suffix), its *a* (hamza), occurring in the middle, is elided, for the general rule is any word, having (an initial) *a* (i e hamza), when coupled (as a suffix) with another word, the *a* in its middle position is elided, e g *Mahēs*, that is, 'the master and the lord of earth', etc This is also applicable to a king, the master of a country or land, as *mahī* and *mahi*, in the manner mentioned above, mean 'land'

(6) *Īsur*,—in *Sahãskirt* it is pronounced with *sh* (*ś*), e g *kābīsur*, (fol 42*b*), i e 'the master and lord of poetry', for *kab* means 'poetry'

(7) *Ind*, *nar ind*, i e 'the master and lord of men', for *nar* means 'man'

(8) *Rāj*, e g *kab-rāj*, i e 'the king of poets', as *kab* means 'a poet'

(9) *Ait*, e g *dhalait*, i e 'the master and lord of shield', etc, as *dhāl* means 'a shield'

(10) *Āwat*, it is particularly used for the feminine gender, e g *lachmāwat*, i e 'a wealthy woman', as *Lachmī* means 'wealth' At the end of the letter *t*, *ī* may be added also, e g *lachmāwatī*

Particles (or Suffixes) that, occurring at the termination of nouns, give the sense of a noun of agency Such are five particles —

(1) *Ayyā*, e g *khilayyā* (fol 43*a*), i e 'the player', as *khēl* means 'play', 'sport'

(2) *Wār*, e g *khilwār*, i e 'the player', etc

(3) *Ār*, e g *khilār*, i e 'the player' At the end of it (the vowel) *ī* may also be added, e g *khilārī*, etc

(4) *Āk*, e g *pairāk*, i e 'the swimmer', etc

(5) *Ū*, e g *batāū*, i e 'the way-farer', 'a traveller', etc

Particles that, occurring at the termination of nouns, give the sense of the infinitive (and the verbal noun) Such are eight particles —

(1) *Bō*, e g *bōl-bō*, i e 'to speak', etc

(2) *Ā'ī*, e g *taranā'ī* (fol 43*b*), i e 'youth' (being young), as *taran* means 'youth'

(3) *Āpō*, e g *mutāpo*, i e 'corpulence', colloquially they turn the final *ō* into *ā* (so that *mutāpō*) is pronounced as *mutāpā*, etc

(4) *Pan*, e g *bāl-pan*, i e 'child-hood', etc They also use *ō̃* at the end of *n* in *pan*, and say *bāl-panō̃* Colloquially they use *ā̃* instead of *ō̃*, and say *bāl-panā̃*

(5) *Nō̃*, e g *āwanō̃*, i e 'to come' Colloquially they use *ā̃* instead of *ō̃*, e g *āwanā̃*

(6) *Pat*, e g *cikan pat*, i e 'beautiful', 'charming', 'blendishment', etc

(7) *Āp*, e g *milāp*, i e 'concord', 'meeting' (fol 44*a*), etc

(8) *Āō*, e g *banāō*, i e 'making', 'decorating', etc

Particles that, occurring at the termination of nouns, afford the sense of quality Such are ten particles —

(1) *Tā'ī*, e g *siyāmtā'ī*, i e 'the quality of darkness', etc, as *siyām* means 'dark' This particle is also used without the second part of it, i e ī, e g *siyāmtā*, etc

(2) *Āt*, e g *ciknāt*, i e 'the quality of being fatty', 'oily', etc

(3) *Āwat*, e g *mihrāwat*, i e 'woman-hood', 'womanliness', for *mihrī* means 'woman'

(4) *Ās*, e g *mithās*, i e 'the quality of sweet-ness', etc

(5) *Īl* (fol 44b), in case of masculine gender they add *ō* at the end and say *rãgīlō*, i e 'one charged with the quality of dandiness' Colloquially they use *ā* instead of *o*, e g *rãgīlā* In case of feminine gender, they add *ī*, thus *rãgīlī*, i e 'a woman having the quality of showiness', etc

(6) *Sār*, e g *milan-sār*, i e 'one possessing the quality of amiability'

(7) *Kā*, it is particularly used for the feminine gender, e g *abhsārikā*, i e 'a woman charged with the quality of ill-repute', as *abhsār* means 'loose living' and 'lewdness' etc

(8) *Āyõ*, e g *dhitāyõ*, i e 'the quality of impudence', 'shamelessness', etc

(9) *Ōl*, in case of masculine gender they add *ō* to the end of *l*, thus *majhōlō*, 'a middling' Colloquially they use *ā* instead of *ō*, and say *majhōlā*, etc In case of feminine gender (fol 45a), they substitute *ī* (for *a*) to the end of *l* and say *majhōlī* etc

(10) *Ōhã*, in case of masculine gender they use *ã* after *h*, e g *bhagōhã*, i e 'one having the quality of light red colour', as *bhagu* means 'light-red colour' In case of feminine gender they use *ī* instead of *a*, e g *bhagōhī̃*, i e 'a woman having the same quality' (of light-red ness), etc

Particles that, occurring at the termination of nouns, afford the sense of diminution Such are four —

(1) *Wā*, e g *lãgar-wā*, i e 'a naughty kid', as *lãgar* means 'mischievous' In case of feminine gender they use *yā* instead of *wā*, e g *gagar-yā*, i e 'a small pitcher', as *gagar* means 'a pitcher' This *yā* in a masculine gender gives a sense of relationship, e g *Kanaujiyā* (fol 45b), i e 'a man related to *Kanauj*', which is a well-known city in India

(2) *Rā*, e g *meh-rā*, i e 'a drizzle', etc

(3) *Aunā*, e g *dhutaunā*, i e 'a young child', etc, as *dhōtā* means 'a boy'

(4) *Ūt*, in case of masculine gender they add *ō* (to its end), and say *kalūtō*, i e 'a blackie' Sometimes they use *ō* for *ū*, e g *bharōtō*, i e 'a small bag', etc Colloquially, in both the cases, they use *ā* instead of *ō*, e g *kalūtā*, and *bharōtā*, etc In cases of feminine gender, they use *ī* instead of *ā*, e g *kalūtī*, *bharōtī*, etc

Particles that, occurring at the end of nouns (fol 46*a*), give the meaning of possession Such are two particles —

(1) *Dhar,* e g *gir-dhar,* i e 'one holding the mountain' *Gir-dhar* is the name of *Kānh* (Krishna), for, they say, he once held aloft a mountain on the palm of his hand, whence the name *Gir-dhar* The same particle at the end of a noun, denoting earth, gives the sense of a mountain, e g *dharā-dhar,* i e 'one holding the earth'

(2) *Dhārī,* e g *jatā-dhārī,* i e 'one keeping *jatā*', *jatā* means 'coils of hair, sticking together and matted into one'

Particles that, occurring at the termination of nouns, give the donative sense Such are two (particles) —

(1) *Dā'ī,* e g *dukh dā'ī,* i e 'one that gives pain and trouble', etc

(2) *Dā'ik,* e g *sukh-dā'ik,* i e 'one that gives comfort', etc

Particles that, occurring at the termination of nouns, give the sense of performing an action Such are also two particles —

(1) (Fol 46*b*) *Kar,* e g *din-kar,* 'one that makes the day', it signifies the Sun

(2) *Kartā,* e g *gun-kartā,* i e 'profitable', etc

Particles that, occurring at the termination of nouns, give the sense of ravishing, rapine and stealing Such are also two particles —

(1) *Har,* e g *man har,* i e 'heart-ravishing', 'heart-stealing', etc They also add *n* at the end and say *man harn* In case of feminine gender they add *ī* after *n* and say *man-harnī,* i e 'heart ravishing lady'

(2) *Hartā,* e g *bāī-hartā,* i e 'one that clears the wind', wind-driving', etc

*Hār* is a particle that, at the termination of nouns, affords the sense of fitness and merit, e g *hōn-hār,* i e 'fit', 'able' and 'deserving', etc

*Aut* is a particle that, at the termination of nouns, gives the sense of instrumentality, e g *kisnaut,* i e 'the instrument used (fol 47*a*) in husbandry', for (the word) *kisān* means 'a peasant' Sometimes, in case of masculine gender, *a* is added at the end of *aut*, (in such case) they would say *kachauta,* i e 'the thing by which private parts are covered', for *kāch* means 'private parts' and 'thigh' In case of feminine gender they add *ī*, e g *kasautī,* i e 'the thing by which gold and silver is assayed', for *kas* means 'to assay', 'to test' Sometimes this particle serves to give the meaning of capacity (of a vessel), e g *kajrautī,* i e 'the thing in which collyrium is kept'

*Bin* is a particle that, at the termination of nouns, gives the meaning of less, without and excepting, e g *lāl-bin,* i e 'without the beloved', and *lāl* means 'the beloved' Sometimes they

also add *ã* to the end of *n* and say *lāl-binã*, and sometimes they place both the particles before the noun, and say *bin-lāl*, *binã-lal*, etc

*Sālā* (fol 47*b*) is a particle that, at the termination of nouns, serves to give the meaning of an adverb of place, e g *dharm sālā*, i e 'the place for worship, charity, religious devotion and worship of God' This particle is sometimes used without the terminal *a*, e g *tak-sāl*, i e 'the mint', 'the market for the business of gold and silver', etc

*Āhaṉd* is a particle that, at the termination of nouns, gives the meaning of smell, e g *machlāhaṉd*, i e 'a disgusting smell like that of fish', etc

*Car* is a particle that, at the termination of a noun for a tree, gives the meaning of 'an antelope' and 'a monkey', e g *rukh-car*, etc At the end of a noun for a plain and a forest, it serves to give the same sense, as also of that of 'the people of the forest and plains', e g *ban-car*, etc At the end of a noun for water, it serves to give the meaning of 'clouds' and 'rain', e g *jal-car*, etc At the end of a noun for night, it serves to give the sense of 'ghosts',[1] e g *nis-car*, etc

*Ma'ī* is a particle that (fol 48*a*), at the termination of nouns, serves to give the meaning of 'multitude' and 'abundance', e g *jalma'ī*, i e 'abounding in rivulets and rivers', as *jal* means water'

*Aṉs* (*ãs*) is a particle that, at the termination of nouns, serves to give the meaning of 'a part', 'a portion', e g (*daswãs*) *daswaṉs*, i e 'the tenth part', etc

*Autī* is a particle that, at the termination of nouns, serves to give the meaning of measure, e g *samjhautī*, i e 'to judge the quantity and measure (of a thing)', etc

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[1] The word *ajanna* اَجَنَّة in the text (plural of جنين *janīn* 'an *embryo*') is incorrectly written for *jinna*, جِنَّة (plural of جِن *jin*), 'demons' The mistake is very common Sir W Jones also has read it as *ajanna* and marked its meaning in the margin as 'embryo'

# قواعد کُلّیه بهاکها

تصنیف

## میرزا خان ابن فخر الدین محمد

بتصحیح

م - ضیاءالدین معلم کلّیهٔ وشوابهارتی،
شانتی نکیتان، بنگال -

29b

# شعبهٔ دوم

در قواعد کلمهٔ بهاکها و آن منقسم است [1] بده نوع

## نوع اول

در بیان چگونگی زبان  بباید دانست که زبان اهل هند متعدد است - اما آنچه بدان (fol. 30a) کتابها و دیوانها تصنیف توان کرد 30a
و مطبوع طبع سلیم و ذهن مستقیم باشد، در سه گونه است - اول سَهَنسکِرِت، [2] (بسینین مهملتین، سین اول مفتوح و فتح های معدوده، و سکون سین ثانی، و کسر کاف تازي خفیفه و سکون را و تای فوقاني خفیفه) و کتابها در اقسام علوم و انواع فنون بیشتر بدین[3] زبان تصنیف کنند - و آن باعتقاد ایشان زبان عالم علوی است - و آن را آکاسْ بانِی گویند، (بالف و کاف تازي خفیفهٔ ممدودتین و سین مهملهٔ موقوف، و بای موحدهٔ خفیفهٔ ممدوده و نون مکسوره و یای معروف -) و دِیو بانِی نیز نامند، (بدال خفیفهٔ مکسور و یای مجهول و واو موقوف، و باقی حروف و حرکات مذکوره،) یعنی زبان اهل آسمان و [4] دیوتَها که آسمانیان و علو یانند *

دویم پَراکِرْت، (بفتح بای عجمی خفیفه، و رای ممدوده [5] و باقی حروف و حرکات مذکوره -) و مدح ملوک و وزراء و اکابر بیشتر بدین زبان

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1 B بدو

2 I have considered it convenient to close the spellings within brackets

3 A has نیز بدین است هند آنرا آکاس بانی گویند and omits و آن باعتقاد الخ

4 B دیوتاها , C دیوتاهای

5 A gives the spelling of کرت in the margin and has و باقی حروف الخ in the text as well

گویند - و آن زبان عالم سفلی است، یعنی عالمی که زیر زمین است - و آن را پَاتَالْ بَانِی گویند، (بپای عجمی و تای فوقانی خفیفتین ممدودتین و لام موقوف، و باقی حروف و حرکات مذکوره -) [1] و نَاگْ بَانِی نیز نامند، (بنون ممدوده و کاف عجمی خفیفهٔ موقوف و باقی حروف و حرکات مذکوره -) یعنی زبان اهل اسفل السّافلین و ماران که زمینیان
و سفلیانند - (fol. 30*b*) و آن مرکّب است از سَهَنْسْکِرِت که سابق مذکور 30*b*
شد و بهاکها که بعد از این مذکور شود *

سیوم بهاکها، (ببای موحده و کاف تازی ثقیلتین ممدودتین -) و اشعار رنگین و وصفِ عاشق و معشوق بیشتر بدین زبان گویند - و آن زبان عالمی است که ما دوریم - و اطلاق آن، سوای سَهَنْسْکِرِت و پَراکِرْت، عموماً شامل [2] جمیع زبانهاست - و خصوصاً زبان اهل بِرْج بود - و بِرْج (بکسر بای موحدهٔ خفیفه و سکون را و جیم تازی خفیفه،) نامِ سر زمینی است در هند و اصلِ آن مَتْهُرا بود - [3]و چهار کروه نواحی آن حد بِرْج باشد - و مَتْهُراَ، (بفتح میم و ضم تای فوقانی ثقیله و رای ممدوده،) نام موضعی است مشهور و معروف - [4]و زبان اهل بِرْج افصح زبانهاست - و آنچه میان دو آبِ گنگا و جمنا که دو رود مشهور اند، واقع شده است، مثل [5] چَنْدْوار وغیره، بفصاحت منسوب است - و چَنْدْوار (بجیم عجمی

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[1] C omits beginning from و ناگ بانی نیز to حرکات مذکوره

[2] B has جمع

[3] The word هشداد (without the two diacritical points of ت,) is obviously a later insertion in A, it does not occur in the other two, B and C

[4] B has در for و

[5] B چندن وار, C چنّدورا and later حدورا

و دال حقیقتین، باول مفتوح معنونه و سکون ثانی و قبل بفتح الاول و سکون النّون و واو ممدوده و را - ) نام موضعی است معروف و مشهور - و چون این زبان شامل اشعار رنگین و عبارات شیرین و وصف عاشق و معشوق است، و بر زبان اهل نظم و صاحب طبع بیشتر مستعمل و جاری است، بدایران بقواعد کلیهٔ آن پرداخته آمد و مخترع آن این تصنیف است *

## نوع دوم

### در بیان شُنْد و آن منقسم است بچهار قسم *

31a قسم اول در تعریف شُنْد (fol 31a) و تقسیم آن *

باید دانست که شُنْد، ( بفتح سین معجمه و بای موحده و دال حقیقتین بسکون [1] اول، ) در زبان سَهَنْسکِرِت کلمه را گویند - و اهل بهاکها آن را بسدی مهمله خوانند - و کلمه در اصطلاح [2] نُحات ما آن بود که دارای [3] معنی از زبان برآورده شود، و آن در اصطلاح اهل [4] هند بر سه گونه است *

اول سَنَپادَن، ( بفتح سین مهمله و نون منوّنه و بای عجمی و دال حقیقتین باول ممدوده و ثانی مفتوح و نون - ) دوم کَرْتَبْ، ( بفتح کاف تازی خفیفه و سکون را و تای فوقانی و بای موحده حقیقتین باول مفتوح - ) سیوم کَرْتا، ( بفتح کاف تازی خفیفه و سکون را و تای فوقانی خفیفهٔ ممدوده ) *

قسم دویم، در بیان سَنَپادَن *

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[1] B omits اول

[2] A bears the note یعنی عالمان نحو

[3] A has معانی.

[4] B علمای هند

بباید دانست که سَتَپادَن، (بحروف و حرکات مذکوره،) در اصطلاح [1]
کلمه را گویند که بهیچ یکی [2] از ازمنهٔ ثلثه، که ماضی و حال و استقبال بود،
تعلق نداشته باشد - و آن بر دو گونه است - اول آنکه [3] در دلالت معنی
محتاج بلفظ دیگر نبود - مثل رَامْ، که نام یکی از دیوتاهای مشهورهٔ
ایشانست - و حَلْ بمعنی آب، و امثال آن - و این نوع کلمات را سَتَپادَنْ
گویند - و در اصطلاح عربی اسم نامند - دویم آنکه در دلالت معنی محتاج
[4] بلفظ دیگر بود، مثل پِرْ (بفتح بای عجمی خفیفه و سکون را،)
بمعنی علی و بر - و امثال آن - و این [5] نوع کلمات را بِرْپ نامند،
31b (fol. 31b) (بکسر بای موحدهٔ خفیفه [6] و سکون را و تای فوقانی
خفیفه -) و در اصطلاح عربی حرف گویند *

قسم سیوم، در بیان کِرْتَتْ و آن محتوی است بشش حرف *

حرف اول در تعریف کِرْتَتْ و تقسیم آن *

بباید دانست که کِرْتَتْ، (بحروف و حرکات مذکوره،) در اصطلاح
ایشان فعل را گویند - و فعل بمعنی چیزی کردن بود - و آن کلمه باشد که
بیکی از ازمنهٔ ثلثه که ماضی و حال و استقبال بود تعلق داشته باشد -
و ازمنهٔ [7] ثلثهٔ مذکوره را در اصطلاح ایشان تِرْکَالْ نامند، (بکسر تای
فوقانی خفیفه و سکون را و کاف تازی خفیفهٔ ممدوده و لام -) و آن
بر پنج گونه است *

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[1] C has ایشان　[2] B omits از
[3] B سرور دلالة　[4] B و　[5] B قسم
[6] A omits the rest of the sentence　[7] B و

اول بُهوت ' (ببای موحدهٔ ثقیلهٔ مضموم و واو معروف و تای فوقانی خفیفه -) دویم بَرْتَمان ' (بفتح بای موحده [1] خفیفه و سکون را و تای فوقانی خفیفهٔ موقوف و میم ممدوده و نون -) سیوم بَهوکّهه ' (بفتح بای موحده ثقیله و کسر واو و تشدید کاف ثقیله -) چهارم کِرِیا ' (بکسر کاف تازی خفیفه و سکون را و یای تحتانی ممدوده -) پنجم کِرت ' (بکسر کاف تازی خفیفه و سکون را و تای فوقانی خفیفه -) *

حرف دویم ' در بیان بُهوت *

باید دانست که بُهوت ' (بحروف و حرکات مذکوره ') در اصطلاح ایشان فعل ماضی را گویند - و فعل ماضی آن بود که بزمان گذشته تعلق داشته باشد - اما فعل ماضی لازمی ایشان بر چهار صیغه [2] میآید -
و فعل لازمی (fol 32a) آن بود که فعل بفاعل تمام شود و بمفعول 32a
تجاوز نکند *

صیغه اول آیو ' (بالف ممدوده و یای تحتانی مضموم و واو مجهول -) و آن مشترک است میان واحد مذکر [3] غایب و حاضر و واحد مذکر نفس متکلم - دویم آئی ' (بالف ممدوده و همزهٔ ملیّنه و یای مجهول -) و آن مشترک است میان تثنیه و جمع مذکر غایب و حاضر و نفس متکلم مع الغیر - سیوم آئی ' (بالف ممدوده و همزهٔ ملیّنه و یای معروف -) و آن مشترک است میان واحد مونث غایب و حاضر و واحد مونث

1 خفیفه is omitted in A and C

2 آید in B, this می is often avoided in B   3 غایب is omitted in C

نفس متکلم - چهارم آئِیںْ، (بالف ممدوده و همزهٔ ملیّنه و یای معروف
و نون مغنونه -) و آن صیغهٔ مونث است - و مشترک است میان تثنیه
و جمع و غایب و حاضر و نفس متکلم مع الغیر *

و فعل ماضی متعدی ایشان نیز همان بر چهار صیغه میآید - و فعل
متعدی آن بود که فعل بفاعل تمام نشود و بمفعول[1] تجاوز کند - اما
صیغه‌های فعل مذکور بحسب اختلاف مفعول مختلف گردد - یعنی
اگر مفعول مذکر بود صیغهٔ فعل را مذکر خوانند، و اگر مونث بود
مونث خوانند - چنانکه اگر مفعول واحد مذکر بود، گویند مَارِیو، (بمیم
ممدوده و رای مکسوره و یای[2] مضمومه و سکون واو -) و اگر واحد
مونث (fol 32b) بود، گویند مارِی، (بمیم ممدوده و رای مکسوره 32b
و یای معروف) و علی هذا القیاس باقی صیغه‌ها *

## جزو سیوم در بیان بَرَتَمَان *

بباید دانست که بَرَتَمَان، (بحروف و حرکات مذکوره،) در اصطلاح
ایشان فعل حال را گویند - و فعل حال آن بود که میان زمانهٔ گذشته
و آینده متوسط باشد - و فعل حال ایشان بر چهار صیغه میآید -
اول کَرَت هَی، (بکاف تازی خفیفه و رای مفتوحتین و تای فوقانی
خفیفه، و فتح ها و سکون یای تحتانی -) و آن مشترک است میان
واحد مذکر و مونث غایب و حاضر - دویم کَرَت هَین (باعراب

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1 B بکند

2 B omits from مضمومه to مکسوره

مذکوره و فتح‌ها و سکون یای تحتانی و نون معدوده ) - و آن مشترک
است میان مذکر و مونث و تثنیه و جمع غایب و نفس متکلم مع الغیر -
سیوم کَرَت هو، ( باعراب مذکوره و هاى مضموم و واو مجهول ) - و آن
مشترک است میان تثنیه و جمع مذکر و مونث حاضر - چهارم کَرَت هُونْ،
( باعراب مذکوره و ضم ها و واوِ معروف و نون معدوده - ) و آن صیغهٔ واحد
نفس متکلم بود - و در هر چهار صیغهٔ مذکوره در لفظِ کَرَتْ اگر تای فوقانی
خفیفه را مضموم بخوانند، صیغه مذکر شود و اگر مکسور بخوانند صیغه
مونث شود *

حرو چهارم در بدن نَهوکِهّه *

بباید دانست که نَهوکِهّه، ( بحروف و حرکات مذکوره ) در اصطلاح
ایشان فعل مستقبل را گویند - و فعل مستقبل آن بود که بزمان آینده
33a تعلق داشته باشد - و فعل مستقبل (fol 33a) ایشان بر هشت صیغه
[1] می‌آید - اول کَرِی گو - ( بکاف تازی خفیفه و رای مفتوحتین و سکون
یای تحتانی [2] و کاف عجمی خفیفهٔ مضموم و واو مجهول - ) و آن
صیغهٔ واحد مذکر بود، و مشترک است میان غایب و حاضر - دوم کَرَینْگِی،
، بکاف تازی خفیفه و رای مفتوحتین و سکون یای تحتانی و نون معدوده
و کاف عجمی خفیفهٔ مکسور و یای مجهول - ) [3] و آن مشترک است
میان تثنیه و جمع مذکر غایب و نفس متکلم مع الغیر - سیوم کَرِگی،
( بکاف تازی خفیفه و رای مفتوحتین و سکون واو و یای حروف

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1 B آید  2 B و نون معدوده  3 B صیغهٔ واحد مذکر بود

و حرکات مذکوره - ) و آن صیغهٔ مذکر حاضر بود - و مشترک است میان
تثنیه و جمع - چهارم کَرُونْ گو - ( بکاف تازی خفیفهٔ مفتوح و رای مضموم
و وار معروف و نون معنونه و کاف عجمی خفیفهٔ مضموم و واو مجهول - )
و آن صیغهٔ واحد مذکر نفس متکلم بود - پنجم کَرُونْ گِی ، ( بحروف
و حرکات مذکوره و کاف عجمی خفیفهٔ مکسور و یای معروف - ) و آن
صیغهٔ واحد [1] مونث نفس متکلم بود - ششم کَرَیْ گِی ، ( بکاف تازی
خفیفه و رای مفتوحتین و سکون یای تحتانی (fol 33b) و کاف 33b
عجمی خفیفهٔ مکسور و یای معروف ، ) و آن صیغهٔ واحد مونث بود ،
و مشترک است [2] میان حاضر و غایب - هفتم کَرَینْگی ، ( بکاف تازی
خفیفه و رای مفتوحتین و سکون یای تحتانی و نون معنونه ، و یای
حروف و اعراب مذکوره - ) و آن صیغهٔ مونث بود و مشترک است میان
تثنیه و جمع غایب و نفس متکلم مع الغیر - هشتم کَرَوْگی ، ( بکاف تازی
خفیفه و رای مفتوحتین و سکون واو و یای حروف و اعراب مذکوره )
و آن صیغهٔ مونث حاضر بود و مشترک است میان تثنیه و جمع *

## حرف پنجم ، در بیان کِریا *

بباید دانست که کِریا ، ( بحروف و حرکات مذکوره ، ) بر چهار گونه
[3] است - اول سَم بَهاو - ( بفتح سین مهمله و سکون میم و بای موحده
ثقیلهٔ ممدوده و واو - ) و آن اثبات فعل ماضی بود ، مثل آیو ، ( بحروف

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1 مونث omitted in A and B   2 میان omitted in A and B
3 است omitted in B

و حرکات مذکوره ) و امثال آن - دویم اَسَم نَهاو ( بفتح همزه و باقی حروف و حرکات مذکوره ) و آن نفی فعل ماضی بود، مثل نآیو ( بنون مفتوح و الف ممدوده و باقی حروف و حرکات مذکوره ) و امثال آن - سیوم نهاو ( بحروف و حرکات مذکوره ) و آن اثبات فعل حال و استقبال بود - مثل کَرتْ هَی و کَرِی گو ( بحروف و حرکات مذکوره ) و امثال آن - چهارم
34a اَنهَاو ( بفتح همزه (fol. 34a) و سکون نون و باقی حروف و حرکات مذکوره ) و آن نفی فعل حال و استقبال بود - ایشان برای نفی و نهی نونِ مفتوح یا الف با نون ممدوده در اول کلمه [1] بفزایند *

جزو ششم در بیان کِرت *

باید دانست که کِرت ( بحروف و حرکات مذکوره ) در اصطلاح ایشان مفعول را گویند - و مفعول آن بود که فعل برآن واقع شود - و ایشان در آخر مفعول ها لاحق کنند - مثل "همنو رام راونه" یعنی زد رام راون را - و گاه مفعول را مقدم بر فاعل ذکر کنند، مثل "همنو راونه رام" - و گاه های ضمیر مفعول را از آخر کلمه حذف نمایند، مثل "همیو رام راون" - و درین محل تقدیم فاعل بر مفعول اولی بود، و الّا نظر بر قرینه و قیاس معنی کنند *

قسم چهارم در بیان کَرتّا *

باید دانست که کَرتّا ( بفتح کاف تازی خفیفه و سکون را و تای فوقانی خفیفه ممدوده ) در اصطلاح ایشان فاعل را گویند - و فاعل کننده

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1 B افزایند

فعل باشد - و آن بر دو گونه است - اول سَوادِهِین ' ( بفتح سین مهملهٔ ممدوده با واو مضمومه و دال ثقیلهٔ مکسوره و یای معروف و نون ) - دویم پَرَادِهِن ' ( بیای عجمی خفیفهٔ مفتوح و رای ممدوده و باقی حروف و حرکات مذکوره ' ) - سَوادِهِین ' ( بحروف و حرکات مذکوره ' ) در اصطلاح ایشان فاعلی (fol. 34b) را گویند که خود فعل کند - مثل کاجی ' 34b
( بکاف و جیم تازیین خفیفتین باولِ ممدوده و ثانی مکسوره و یای معروف ' ) یعنی ' کار کننده ' - و پَرَادِهِن ' ( بحروف و حرکات مذکوره ' ) فاعلی را گویند که برای کردن فعل حکم بدیگری کند - خواه بامر و خواه بنهی - چنانکه صیغه امر و نهی ما - و امر فرمودن بود مرکسی را [1] به کاری ' و نهی باز داشتن باشد مرکسی را از کاری *

و امر حاضر ایشان بر سه صیغه میآید - اول کَرُ ' ( بفتح کاف تازیٔ خفیفه و ضم را - ) و آن صیغه امر واحد مذکر حاضر بود - دویم [2] کَرِ ' ( بفتح اول و کسر ثانی ' ) و آن صیغه امر واحد مونث حاضر بود - سیوم کَرَهُ ' ( بفتح اول و ثانی و ضم ها ' ) و آن مشترک است میان مذکر و مونث و تثنیه و جمع حاضر - و امر غایب ایشان نیز بر سه صیغه میآید - اول کَرَی ' ( بفتح اول و ثانی و سکون یای تحتانی [3] - ) و آن صیغهٔ امر واحد غایب بود - و مشترک است میان مذکر و مونث [4] - دویم کَرَیں ' ( بفتح اول

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1 B omits به    2 کرِ omitted in B

3 B misplaces here و نون مخلوطه

4 B adds و تثنیه و جمع و نفس متکلم مع الغیر , which belongs to the 2nd case, omitted in B

و ثانی و سکون یای تحتانی و نون معدوله - ) و آن صیغه امر غایب بود و مشترک است میان مذکر و مونث و تثنیه و جمع و نفس متکلم مع الغیر - سیوم کَرُوںْ ' ( بفتح اول و ضم ثانی و واوِ معروف و نون معدوله - ) و آن صیغهٔ امر غایب واحد نفس متکلم بود - و نهی حاضر و غایب ایشان همان (fol. 35a) شش صیغهٔ امر[1] حاضر و غایب بود ' 35a
و بزیادتی نون مفتوح یا نون ممدوده در اول صیغه - و احتیاج بتفصیل آن نیست *

نوع سیوم در بیان پُرْلِنگ *

بباید دانست که پُرْلِنگ ' ( بضم بای عجمی حقیقه و سکون را کسر لام و نون معلوله و کاف عجمی حقیقه ' ) در اصطلاح ایشان مذکر را گویند - و مذکر بمعنی مرد و نر باشد - و آن بر دو گونه است - اول آنکه علم باشد و مقابل[2] آن مونث بود - مثل رام و کانه ' بمعنی دیوتاهای مشهوره - و علم آن بود که نام شخصی معیّن باشد - دویم آنکه در آخر اسم مذکر[3] غیر علم الف لاحق کنند - مثل مرگا که در آخر لفظ مرگ ' بمعنی آهو ' الف لاحق کنند ' و امثال آن *

نوع چهارم در بیان اَسْتری لِنگ *

بباید دانست که اَسْتری لِنگ ' ( بفتح همزه و سکون سین مهمله و تای فوقانی حقیقه[4] و رای متّصلهٔ مکسور و یای معروف و باقی حروف و حرکات مذکوره ' ) در اصطلاح ایشان مونث را گویند - و مونث بمعنی

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1 A omits حاضر

2 B has او for آن

3 A and B omit غیر

4 B مفتوح

زن و مادهٔ باشد - و آن [1] نیز بر دو گونه است - اول آنکه علم بود ، یعنی نام شخصی باشد معیّن ، مثل سِیتا و رَادَها که نام دو زنی است مشهور ، و امثال آن - دویم آنکه علم نباشد ، و آن نیز بر دو گونه است - اول آنکه مقابل آن مذکر و نر بود ، مثل تَرَنگِنِی ، (fol. 35*b*) بمعنی ' مادهٔ اسب ' - 35*b*
و هَسْتَنِی ، بمعنی ' مادهٔ [2] فیل ' و امثال آن - دویم آنکه مقابل آن مذکر و نر نباشد ، مثل بیار ، بمعنی ' باد ' و اَگَن ، بمعنی ' آتش ' و امثال آن - و قسم آخر مونث سماعی است - استعمال آن تعلق باستماع محاورهٔ دارد - [3] چه بعضی چیزها را مونث استعمال کنند و بعضی چیزها را مذکر ، چنانکه گفته شد - و مذکر مثل جَلْ ، بمعنی ' آب ' و امثال آن *

پس ، چون خواهند که پُرْلِنگ را اَسْتْرِی لِنگ کنند ، یعنی مذکر غیر علم را مونث کنند ، لفظی چند در آخر اسم مذکر لاحق نمایند تا مذکر مونث گردد - و آن الفاظ این است - اول آ ، ( بالف ممدودهٔ - ) مثل بِرْدْها ، ( بکسر بای موحده خفیفه و سکون را و دال ثقیلهٔ ممدودهٔ ، ) یعنی ' زن پیر ' - چه بِرْدْهٔ [4] بمعنی ' مرد پیر ' باشد - و امثال آن - و پوشیده نماند که الف در آخر کلمهٔ بِرْدَها ، در اصل آ بالف ممدودهٔ بودهٔ است - و الف ممدودهٔ فی الحقیقت دو الف [5] است - چون آن را با کلمهٔ بِرْدْهٔ لاحق کردند ، الف اول در حالت درج محذوف گشت ، یک

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[1] B omits بر [2] B has است for فیل

[3] B omits from چه بعضی down to امثال آن

[4] B often confuses between بمعنی and بعنی , here we have بعنی

[5] B omits است

[1] الف باقی ماند، بِرِدها شد - چه قاعدهٔ کلیه است که لفظی که در اول
[2] آن همزه بود، چون آن را با کلمهٔ دیگر لاحق نمایند، همزه در حالت
درج محذوف گردد - دویم اِی، (بهمزهٔ مکسوره و یای معروف، ) مثل
دِیوِی، ( بدال حقیقهٔ مکسور و یای مجهول و واو مکسور (fol. 36a) 36a
و یای معروف، ) یعنی 'زنِ دیو' و امثال آن - سیوم آنِی، ( بالف
ممدوده و نون مکسور و یای معروف، ) مثل رُدّرانِی، ( بضم را و تشدید
دال حقیقه و رای متّصله ممدوده، ) یعنی 'زن رُدّر' و رُدّر عموماً بمعنی
دیو باشد و خصوصاً مَهادیو را گویند، و امثال آن - چهارم نِی، ( بنون
مکسور و یای معروف، ) مثل تُرَنگَنی، ( بضم تای فوقانی حقیقه و رای
مفتوحه و نون مدوده و کاف عجمی حقیقه مفتوح یا موقوف، )
یعنی 'مادهٔ اسپ'، و امثال آن - و گاه باشد که یای معروف
از آخر آن ساقط گردد و نون باقی ماند، مثل تُرَنگَن و امثال آن *

## نوع پنجم در بیان نپُنسَک لِنگ *

باید دانست که نپُنسَک لِنگ، (بکسر نون و بضم بای عجمی
حقیقه و نونِ مغنونه و فتح سین مهمله و سکون کاف تازی حقیقه، و باقی
حروف و حرکات مذکوره، ) در اصطلاح ایشان خنثا را گویند، یعنی
[3] آنکه در حقیقت نه مرد باشد و نه زن - و آن در محاورهٔ ایشان چند

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[1] B omits الف  [2] B omits آن

[3] In B blank space is left down to و نه زن

اسمی است معدود که ایراد آن موجب [1] تطویل است - از آنجمله یکی کُنَدَل است و کُنَدَّل، (بضم کاف تازی خفیفه و نون مدونه و دال مثقله مفتوح و لام) بمعنی 'حلقه' باشد و امثال آن - و استعمال آن مخصوص محاورهٔ سَهَنْسْکِرت است، و در بهاکها مستعمل نیست *

36b نوع ششم در بیان (fol 36b) [2] بُه بَچَن *

بباید دانست که بُه بَچَن، (بضم بای موحدهٔ خفیفه و سکون ها و فتح [3] بای موحده و جیم عجمی خفیفتین و نون) در اصطلاح ایشان جمع را گویند - و ایشان ما فوق واحد را جمع اعتبار کنند - و آن چنان بود که در آخر حرف مفرد حرف نون لاحق کنند، و حرف ما قبل نون را اگر ساکن یا موقوف باشد بحرکت فتح متحرک گردانند - مثل کَرَن و پَگَن، بمعنی 'دست ها' و 'پایها'، که مفرد آن کَر و پَگ است، و امثال آن - مگر کلمهای که در آخر آن الف باشد، که الف بهیچ حال متحرک نگردد، مثل کُلِتّان، بمعنی 'زنان بدکاره'، که مفرد [4] آن [5] کُلِتّا ست، (بضم کاف تازی خفیفه و کسر لام و تای فوقانی مثقله ممدوده) و امثال آن - و کلمه که در آخر آن واو ساکن یا یای تحتانی ساکن باشد، آن واو و یا را گاه بحال خود ساکن گذارند و گاه [6] بحرکت فتح متحرک گردانند، مثل سَکهیَن

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1 Again in B space is left blank down to کنذل

2 B omits بُه

3 B omits بای

4 B omits آن

5 B has کلتان

6 B omits بحرکت فتح

و بِهتَون، بمعنی 'زنان مصاحبه'، که مفرد آن سَکِهی و بِهتُو ست، و امثال آن - و گاه بالف و نون جمع کنند، مثل سَکهیَان، بمعنی 'زنان مصاحبه'، و امثال آن *

نوع هفتم، در بیان اسمای اشارات، یعنی اسمیکه جانب کسی بدان اشارة کنند *

باید دانست که در اصطلاح ایشان اسمای اشارة هفت است -

37a اول وَا، (بواوِ ممدوده) و آن برای اشارة واحد غایب بود (fol 37*a*) و بمعنی 'آن' باشد *

دویم تَا، (بتای فوقانی خفیفة ممدوده) و آن نیز برای اشارة واحد غایب بود، بمعنی 'آن' باشد *

سوم یَا، (بیای تحتانی ممدوده) و آن برای اشارة واحد حاضر بود و بمعنی 'این' باشد *

چهارم جَا، (بجیم [1] تازی خفیفة ممدوده) و آن برای اشارة واحد غایب بود، و بمعنی 'هر که' باشد *

پنجم اُن، (بضم [2] همزه و نون) و آن [3] برای اشارة جمع غایب بود و بمعنی 'آنها' باشد *

ششم اِن، (بکسر همزه و نون) و آن برای اشارة جمع حاضر بود و بمعنی 'ایشان' باشد *

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1 B omits تازی خفیفة ممدوده leaving space

2 B has آمده instead of همزه

3 B omits و آن برای اشارة جمع غایب بود ... ششم اِن ... و نون

هفتم چِن ، (بکسر جیم تازی خفیفه و نون ، ) [1] و آن برای اشارۀ جمع غایب بود و بمعنی ' هر کسان ' باشد *

و اسمای اشارۀ هفتگانۀ مذکوره مشترک است میان مرد و زن

نوع هشتم ، در بیان پَدْ بِرْتْ *

بباید دانست که پَدْ بِرْتْ ، (بپا و دال خفیفتین بفتح اول و سکون ثانی و کسر بای موحدۀ خفیفه و سکون را و تای فوقانی خفیفه ، ) در اصطلاح ایشان کلام را گویند - و مرکب از دو کلمه کلام بود ، مثل ' رام آیو ' (برای ممدوده و میم موقوفه و الف ممدوده و یای [2] تحتانی مضموم و واو مجهول ، ) و امثال آن *

نوع دهم ، در بیان سَمْ بَنْدَه *

[3] بباید دانست که سَمْ بَنْدَه ، (بفتح سین مهمله و سکون میم و فتح بای موحدۀ خفیفه و نون مغنونه و دال ثقیله ، ) در اصطلاح ایشان ترکیب اضافی را گویند ، [4] و ترکیب اضافی ترکیبی بود که در آن کلمۀ اول را بکلمۀ ثانی نسبت کنند - و در اصطلاح (fol. 37b) کلمۀ اول را مضاف گویند ، 37b
و کلمۀ ثانی را مضاف الیه - و ترکیب اضافی اهل هند مرکب از سه کلمه باشد - مثل ' پوت رام کو ' (بپای عجمی خفیفۀ مضموم و واو معروف و تای فوقانی خفیفۀ موقوف و رای ممدوده و میم موقوف و کاف تازی خفیفه مضموم و واو مجهول ، ) یعنی ' پسر رام ' و امثال آن - پس کلمۀ پوت

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1 B omits و آن
2 B omits تحتانی
3 A omits بباید دانست که سم بنده
4 B omits ترکیب اضافی

مضاف باشد و لفظ رام مضاف الیه و لفظ کو در آخر آلت نسبت است ' بجای لام مکسور در عربی ' مثل ' غُلام لزید ' و کسرهٔ آخر کلمهٔ مضاف در فارسی ' مثل غلامِ زید ' - و هر گاه در هندی مضاف الیه را بر مضاف مقدم کردانند ' کلمهٔ کو را که آلت نسبت است ' درمیان آرند و گویند ' رام کو پوت ' و امثال آن - در این محل گاه باشد که آلت نسبت را حذف نمایند و گویند ' رام پوت ' و امثال آن *

نوع دهم " در بیان حروف و کلماتیکه در اوایل و [1] اواسط و اواخر اسماء معانی مختلفه بخشند " و آن منقسم است بدو قسم *

قسم اول " در بیان حروفیکه در اوایل و اواسط و اواخر اسماء معانی مختلفه بخشند " و آن متجزّی است بدو جزو *

جزو اول " در بیان حروفیکه در اوایل و اواسط اسماء معانی مختلفه بخشند "

حرف همزهٔ مفتوحه در اوایل اسماء فایدهٔ معنیِ نفی و سلبیّت دهد [2] - و آنرا در اصطلاح ایشان نَاسْ گویند ' یعنی ' نفی ' ( بنون ممدوده و سین مهمله ' ) مثل (fol 38*a*) اَجَان ' ( بجیم تازی خفیفهٔ ممدوده و نون ' ) یعنی ' نادان ' و امثال آن - چه جَان بمعنی ' دانائی و داد ' بود - و الف در اواسط اسماء فایدهٔ معنی توالی و تواتر بخشد ' مثل چلاچل ' ( بفتح جیم عجمیِ خفیفهٔ و لام ممدوده ' و ایضاً جیم عجمیِ خفیفهٔ مفتوح و لام ثانی ' ) یعنی ' روارو ' و این الف در فارسی 38*a*

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[1] B omits اواسط

[2] A has the marginal note بمعنی نیست شدن

نیز مستعمل است - حرف بای موحدهٔ حقیقهٔ مکسوره، در اوایل اسماء
نیز افادهٔ [1] معنی نفی و سلبیّت کند - مثل بِکَلّ، ( — بکاف تازی
حقیقهٔ مفتوح و لام، ) یعنی 'بیقرار و بی آرام' چه کَلّ بمعنی 'قرار
و آرام' باشد - حرف سین مهملهٔ مفتوح، در اوایل اسماء [2] فایدهٔ معنی
معیّت و همراهی دهد - مثل سَحَلّ، ( — بجیم تازی حقیقهٔ مفتوح
و لام، ) یعنی 'سیراب و شاداب' چه حَلّ بمعنی 'آب' باشد - و گاه
افادهٔ معنی لیاقت و قابلیّت کند، مثل سَپُوت، ( — ببای عجمی
حقیقه مضموم و واو معروف و تای فوقانی حقیقه، ) یعنی 'پسر قابل
و رشید' - و سین مذکور باین معنی جز این لفظ دیگر بگوش نرسیده -
و سین مهمله مضموم، در اوایل اسماء [3] افادهٔ معنی خوش و خوب
کند، - مثل سُبَاسْ ( — ببای موحدهٔ حقیقهٔ ممدوده و سین مهمله، )
یعنی 'خوشبو'، و امثال آن - حرف کاف تازی حقیقه مفتوحه، در
اوایل ( اسماء ) فایده معنی عدم لیاقت و قابلیت بخشد - مثل
38b کَپُوت، ( بحروف (fol. 38b) و حرکات مذکوره، ) یعنی پسر 'نااهل
و نالایق' - و کاف مذکوره باین معنی بجز بغیر این لفظ دیگر بگوش
نرسیده - و کاف مضمومه، در اوایل اسماء افادهٔ معنی 'بد و ناخوش' کند،
امثل کُرَنگ، ( — بفتح را و نون مغنّونه و کاف عجمی حقیقه، ) یعنی
'بد رنگ'، و امثال آن - حرف نون مکسور در اوایل اسماء فایدهٔ معنی

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1 B افاده یعنی 2 B .فایده بمعنی 3 B .فایده بمعنی

معنی و سلبیّت دهد، مثل بلَجّ، (— بلام مفتوح و جیم تازی [1] خفیفه)
یعنی 'بی شرم و حیا'، و امثال آن، چه لَجّ و لاج بمعنی 'شرم و حیا' بود *

حرف دویم در بیان "حروفیکه در اواخر اسماء معانی مختلفه بخشند" —

حرف الف، در اواخر اسماء فایدهٔ معنی وصفیّت و فاعلیّت دهد، مثل کَبتَا، (بکاف تازی و بای موحده خفیفتین، باول مفتوح و ثانی مکسور، و تای فوقانی خفیفهٔ ممدوده) یعنی 'شاعر و موصوف بصفت شاعری' - و امثال آن - چه کَبت بمعنی 'شعر' باشد - و مانند دیوَا، (بدال خفیفهٔ مکسور و یای مجهول و واو ممدوده) یعنی 'دهنده و موصوف [2] بصفت دهندگی' - و گاه [3] بخصوصه برای تانیث آید - مثل برِّدها، (بکسر بای موحده خفیفه و سکون را و دال ثقیلهٔ ممدوده) یعنی 'زن پیر'، چه برّده 'مرد پیر' را نامند، کما ذکرناه - و گاه باوجود آن افادهٔ معنی وصفیّت و فاعلیّت کند [4]، مثل گَربَا، (بفتح کاف عجمیِ خفیفه و (fol. 39a) سکون 39a.
را و بای موحدهٔ خفیفه ممدوده) یعنی 'زنی موصوف بصفت غرور و غرور کننده'، و امثال آن، چه گَرب بمعنی 'غرور' باشد - و گاه [5] افادهٔ معنی تذکیر [6] و نری کند، مثل مِرگَا، (بکسر میم و سکون را و کاف عجمی خفیفه ممدوده) یعنی 'آهوی نر'، و امثال آن - و در آخر

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1 A omits خفیفه یعنی
2 B has صفة instead of بصفت.
3 B بخصوصه
4 B مانند
5 A has باشد
6 B تذکر.

علم فایدهٔ معنی ندا بخشد - و ندا آن بود که کسی را فریاد کنند - مثل 'رَامَا' یعنی 'ای رام' و امثال آن - و این الف ندائیه در فارسی و عربی نیز مستعمل است - حرف پای عجمی خفیفه در اواخر اسماء فایده معنی صاحبی و خداوندی بخشد - مثل 'بُهوپ' ( بای موحدهٔ ثقیلهٔ مضموم و واو معروف ) یعنی 'صاحب و خداوند زمین' - و امثال آن - چه 'بُهو' بمعنی 'زمین' باشد - حرف تای فوقانی خفیفه در اواخر اسماء فایده معنی مصدری دهد' مثل 'گَنَتْ' ( بکاف عجمی خفیفه و نون [1] مفتوحتین' ) یعنی 'شمردن و شمار کردن' - و امثال آن - حرف تای فوقانی مثقله در اواخر اسماء فایده معنی فاعلیّت دهد - مثل 'کِهیوَت' ( بکاف تازی ثقیلهٔ مکسور و یای مجهول و واوِ مفتوح' ) یعنی 'رانندهٔ کشتی' - و در آخر تای مذکور واو معروف نیز لاحق کنند - مثل کِهیوَتو - و امثال آن - حرف جیم تازی خفیفه
39b در اواخر اسماء فایده معنی 'زاده شدن و پیدا شدن' (fol 39b) دهد -
مثل [2] 'بَارِجّ' ( بنای موحده خفیفه ممدوده و رای مفتوحه' ) یعنی [3] 'زادهٔ آب' و امثال آن - و آنرا [4] بر گل کَنوَل و آنچه از آب پیدا شود اطلاق کنند - چه 'بَار' بمعنی 'آب' باشد - حرف دال خفیفهٔ مکسوره در اواخر اسماء افادهٔ معنی ظرفِ مکان کند مثل 'بَارِد' ( بنای موحدهٔ خفیفهٔ ممدوده و رای مفتوحه —' ) بمعنی 'ابر' - و امثال آن - چه 'بار'

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[1] A reads و نون مفتوحه

[2] B omits بارج

[3] B omits زادهٔ آب

[4] B omits down to اطلاق کنند

چنانکه مذکور شد، بمعنی [1] 'آب' باشد - و دال ثقیله نیز افادهٔ همان
معنی کند - مثل اَنَدُه' (بفتح همزه و نون [2] معنونه و ضم دال
موحده حقیقه [3]—') بمعنی 'دریا' - و امثال آن، چه اَنْب بمعنی 'آب'
باشد - و قاعده کلیّه است که دال حقیقهٔ مکسوره در آخر اسم [7] آب
افادهٔ معنی ابر کند - و دال ثقیله در آخر آن افادهٔ معنی دریا
کند - حرف کاف تازی حقیقه در آخرِ اسماء فایدهٔ معنی فاعلیّت
کند - مثل سِیوَک' (بسین مهملهٔ مکسور و یای مجهول و واو مفتوح —')
بمعنی 'خادم' - و امثال آن، چه سِیو و سِیوَا بمعنی 'خدمت' باشد -
و گاه بود که کاف مذکوره فایدهٔ معنی مصدری دهد، مثل بَیدَهک'
(بفتح بای موحده حقیقه و سکون یای تحتانی و فتح دال ثقیله —')
یعنی 'طلب' - و امثال آن - کاف عجمی حقیقه در اواخر اسماء
فایدهٔ معنی راه و روش و رفتار [4] بخشد - مثل اُرَگ (بضم همزه و فتح
40a را —') یعنی 'راه (fol. 40*a*) رونده بسته'، چه اُر بمعنی 'بسته' باشد -
و آنرا بر مار اطلاق کنند - و امثال آن - حرف نون در اواخر اسماء
فایدهٔ معنی مصدری دهد - مثل چَلَن' (بجیم عجمی حقیقه و لام
مفتوحتین —') بمعنی 'رفتن و طریقه و رواج' - و امثال آن - چه چَلْ
و چَالْ بمعنی 'رفتار و طریقه' باشد - و گاه افاده معنی فاعلیّت کند -
مثل موهَن' (بمیم مضموم و واو مجهول و های مفتوح —') بمعنی

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[1] B omits down to و رای مفتوحه

[2] B and C have مدونه

[3] B omits حقیقه

[4] A and B omit آب

' فریبنده ' و امثال آن - چه فره بمعنی ' فریفتگی ' بود - و افادهٔ معنی
جمع نیز کند - مثل کَرَنْ ( بکاف تازی خفیفه و رای مفتوحتین —' )
یعنی ' دست ها ' - و امثال آن ' چه کَرْ بمعنی دست باشد - و فایدهٔ معنی
تانیث نیز بخشد ' مثل تُرَنْگَنْ ( بضم تای فوقانی خفیفه و فتح را
و نون ممدوده و کاف عجمی خفیفه مفتوح —' ) یعنی ' مادهٔ اسب ' -
و امثال آن چه تُرَنْگ بمعنی ' اسب ' باشد ' کما ذکرناه - حرف واو
معروف در اواخر اسماء افادهٔ معنی فاعلیّت کند - مثل پَاهْرُو ( بپای
عجمی خفیفه ممدوده و های موقوف و رای مضموم —' ) یعنی
' پاسبان ' - و امثال آن ' چه پَاهْرَا و پَهرَا بمعنی ' پاس و نگهبانی ' باشد -
حرف های مکسور در اواخر اسماء افادهٔ معنی مفعول نه کند - مثل
وَاهِ ' ( بواو [1] ممدوده —' ) یعنی ' او را ' و امثال آن ' چه وَا بمعنی ' او '
باشد - حرف یای معروف در اواخر اسماء فایدهٔ معنی نسبت دهد -
(fol. 40b) [2] مثل اَحْمِیرِی ' ( بفتح همزه و سکون حای تازی خفیفه 40b
و میم مکسور و یای مجهول و رای [3] مکسور ) یعنی ' منسوب با حمیر '
و امثال آن - و احمیر [4] نام شهری است مشهور در هند - و این یا در
فارسی نیز مستعمل است - و گاه فایدهٔ معنی صفت و فاعلیت دهد -
مثل گَرْبِی ' ( بفتح کاف عجمی خفیفه و سکون را و بای موحدهٔ
خفیفه مکسور —' ) یعنی ' موصوف بصفت غرور یا غرور کننده ' - و

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[1] A has باشد for بخشد

[2] B omits مثل.

[3] A has مهمله for مکسور

[4] A and B omit نام

امثال آن، چه کَرّتْ بمعنی 'عرور' باشد - و گاه این یا [1] افادهٔ معنی تانیث کند - مثل دِیوِی' (بدال حقیقه مکسور و یای مجهول و واو مکسور—') یعنی 'زن دیو' کما ذکرناه *

قسم دویم "در بیان کلماتیکه در اوایل و اواخر اسماء فایدهٔ معانی مختلفه بخشند" [2] و آن منحصّر است بدو حرو *

حرو اول "در بیان کلماتیکه در اوایل اسماء فایدهٔ معانی مختلفه بخشند" *

"کلماتیکه در اوایل اسماء فایده معنی ندا دهند" و ندا آن بود که کسی را فریاد کنند کما ذکرنا و آن ده کلمه است *

اول هِی' (بهای مکسوره و یای مجهول') مثل 'هِی رام' و امثال آن - دویم اَهِی' (بفتح همزه' و باقی حروف حرکات مذکوره') مثل 'اَهِی رام' و امثال آن - سیوم هو' (بهای مضموم و واوِ مجهول') مثل 'هو رام' و امثال آن - چهارم آهو' (بفتح همزه' و باقی حروف و حرکات مذکوره') مثل 'آهو رام' و امثال آن - پنجم اِی' (بهمزه مکسوره و یای مجهول') مثل 'اِی رام' و امثال آن - و این در فارسی نیز مستعمل است - ششم اِی هو' مرکب از اِی و هو' (بحروف و حرکات مذکوره) مثل اِی هو (fol 41*a*) رام' و امثال آن - هفتم اَرِیْ (بفتح **41a.**
همزه و رای مکسوره و یای مجهول') مثل 'آری رام' - و این کلمه را

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[1] A and B have افاده   [2] B omits down to حرو اول

در ندای مونث بیای معروف خوانند، مثل 'آرِي سَکِهی' و امثال آن - و سَکِهی' ( بسین مهمله مفتوح و کاف تازی ثقیله مکسور و یای معروف') بمعنی 'ربی مصاحبه' باشد - هشتم رِی' (بدون همزهٔ اول ') مثل 'رِی رام' - و این کلمه را نیز در ندای مونث بیای معروف خوانند - مثل 'رِی سَکِهی' و امثال آن - نهم اِی رِی [1] مرکب از ای و ری' (بحروف و حرکات مذکوره ) مثل 'اِی رِی رام' - و در این نیز برای ندای مونث کلمه رِی را که جزو دویم است بیای معروف خوانند - مثل 'ای رِی سکِهی' و امثال آن - دهم آری اِی مرکب از آری و اِی ( بحروف و حرکات مذکوره ) مثل 'آری اِی رام' - و در این نیز برای ندای مونث کلمه اری را که جزو اول است بیای معروف خوانند - مثل 'آری اِی سَکِهی' و امثال آن *

"کلماتیکه در اوایل اسماء فایده معنی نفی و سلبیّت دهند" و آن ده کلمه است

اول بِر' (ببای مکسور و را ) مثل بِرنَهو (بفتح بای موحده ثقیله و سکون واو) یعنی 'بیخوف و ترس' - و امثال آن - چه نَهو بمعنی 'خوف و ترس' باشد - دویم اَنّ (بهمزه مفتوح و نون ) مثل اَنّرَس (برای مفتوحه و سین مهمله ) یعنی 'بدمزگی و بیذوقی' و امثال آن - چه رَس بمعنی 'ذوق و مزه بود' *

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[1] A omits down to مثل

41b حرو دویم "در بیان کلماتیکه در اواخر (fol 41b) اسماء فایدهٔ معانی مختلفه بخشند" *

"کلماتیکه در اواخر اسما فایدهٔ معنی صاحبی و خداوندی بخشند" و آن ده کلمه است

اول وَنت (بواو مفتوحه و نون ممدوده [1] و تاي فوقانی خفیفه) مثل 'رُوپْ وَنت' (برای مضموم و واو معروف و بای عجمی خفیفه موقوف) یعنی 'صاحب حسن و جمال' و امثال آن - چه رُوپْ بمعنی 'حسن و جمال' باشد - و گاه برای مذکر در آخر کلمهٔ مذکور الف لاحق کنند و گویند 'رُوپْ وَنتا' - و برای مونث یای معروف لاحق نمایند و گویند 'رُوپْ وَنتی' و امثال آن - دویم کَار' (بکاف تازی خفیفه ممدوده و را) مثل 'گُنکَار' (بضم کاف عجمی خفیفه و سکونِ نون —') یعنی 'صاحب علم و هنر' و امثال آن - چه گُن بمعنی 'علم و هنر' باشد - سوم پَال' (بنای عجمی خفیفه ممدوده و لام) مثل بُهوپال' (بنای موحده ثقیلهٔ مضموم و واو مجهول و فیل معروف) یعنی 'صاحب و خداوند زمین و ملک' و امثال آن - و آن را بر پادشاه و زمیندار و صاحب ملک اطلاق کنند - چه بُهو بمعنی 'زمین' باشد - چهارم پَت' (بنای عجمی و تای فوقانی خفیفتین باول مفتوح') مثل مہِی پَتْ' (بمیم مفتوح و هاي مکسور و یای معروف —') یعنی 'صاحب و خداوند زمین و صاحب

[1] A has مفتوحه

مملکت' - و امثال آن - و آن را [1] نیز بر پادشاه و زمیندار و صاحب ملک

اطلاق کنند - چه مَہی و (fol 42a) مَہ' (بہای مکسورہ بدون یای 42a

آخر') بمعنی 'زمین' بود - و قاعدہ کلّیه است که کلمهٔ پَتْ در آخر

اسم زمین و مرد و عالم افادهٔ معنی راجا یعنی پادشاه کند - و در آخر

اسم ستارہ و شب افادہ معنیِ ماہ نماید' مثل مَہی پَتْ' چنانکه

گذشت - و نَرْپَت' (بفتح نون و سکون را —') و جَگَتْ پَتْ' (بفتح

تاری و کاف عجمی خفیفتین مفتوحتین و سکون تای فوقانی خفیفه —')

[2] و بِچہتّر پَتْ' (بنون مکسور و فتح جیم عجمی ثقیله و تای فوقانی

خفیفهٔ مشدّدہ و رای متّصله —') و نِسْ پَتْ' (بکسر نون و سکون سین

مهمله [3] —') و امثال آن - پنجم اِیس' (بہمزهٔ مکسورہ و یای معروف

و سین مهمله') - و چون آنرا با کلمهٔ دیگر وصل کنند' همزہ را در حالت

درج حذف نمایند - چه قاعدهٔ کلّیه است که هر کلمه که در اول آن همزہ

بود' چون آن را با کلمهٔ دیگر وصل کنند همزہ را در حالت درج حذف

نمایند - مثل مَہیس' (بمیم مفتوح و هاى مکسور و یای مجهول —')

یعنی 'صاحب و خداوند زمین' و امثال آن - و آن را نیز بر پادشاه

و زمیندار و صاحب ملک اطلاق کنند - چه مَہی و مَہ' چنانکه گذشت'

بمعنی 'زمین' باشد - ششم اِیسُر' (بہمزہ مکسورہ و یای معروف و سین

[1] A and B omit بر

[2] B omits down to فوقانی خفیفه

[3] B again omits from here down to مهمله next.

مهمله مضموم و را ) در سَهَنْسْکَرْت آن را سین معجمه استعمال کنند -
42b مثل کَاپیسرُ، بکاف تازی و بای موحده هردوفتح ، باول ممدوده (fol. 42b)
و ثانی مکسور و یای معروف — ) یعنی 'صاحب و خداوند شعر' و امثال
آن - چه کاب بمعنی 'شعر' باشد - هفتم اِنَد ( بهمزهٔ مکسوره و نون
[1] ممدوده و دال مجهوله ) مثل دِنَد ( بدون مفتوح و زای مکسور — )
یعنی 'صاحب و خداوند مردان' - و امثال آن - چه نَرْ بمعنی 'مرد'
باشد - هشتم رَاج ( برای ممدوده و جیم تازی خفیفه ) مثل کَبْ راج
( بکاف تازی و بای موحده هردوفتح ، بفتح اول و سکون ثانی )
[2] یعنی 'ملک الشّعرا' چه کَبْ بمعنی 'شاعر' باشد - و امثال آن - نهم
اَیب ( بفتح همزه و سکون یای تحتانی و بای موحدی خفیفه ) مثل
ڈَهلَیب ( بدال اثقل و لام مفتوحتین و سکون یای تحتانی — ) یعنی
'صاحب و خداوند [3] سپر' و امثال آن - چه ڈَهال بمعنی 'سپر' باشد -
دهم آوتْ ( بهمزهٔ ممدوده و واو مفتوحه و تای موحدی مجهوله ) و آن
مخصوص مونث است مثل لَچْهمَاوَتْ ( بفتح لام و سکون جیم عجمی
ثقیله و میم ممدوده — ) یعنی 'زنی صاحب دولت' و امثال آن - چه
لَچْهمی ( بیای معروف ) بمعنی 'دولت' باشد - و در آخر تای
موقانی یای معروف نیز استعمال کنند ، مثل لَچْهمَاوِتی ، و امثال آن *

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1 A. has مفتوحه    2 B has بمعنی    3 B has مردان و سپر

"کلماتیکه در اواخر اسماء فایدهٔ معنی فاعلیّت بخشند" و آن پنج

[1]کلمه است، اول أیّا، (بفتح همزه و تشدید یای تحتانی ممدوده)

مثل کِهلَیّا، (بکسر کاف تازي (fol. 43a) ثقیله و فتح لام و تشدید یای 43a

تحتانی ممدوده) [2]یعنی 'بازي کننده' - و امثال آن - چه کِهیل

بمعنی 'بازي و لهو و لعب' باشد - دویم وَار، (بواو ممدوده و را) مثل

کِهلَوار، (بکسر کاف تازي ثقیله و سکون لام) یعنی 'بازي کننده' -

و امثال آن - سوم آر، (بالف ممدوده و را) مثل کِهلَار، (بکسر کاف

تازي ثقیله [3]و لام ممدوده) یعنی 'بازی کننده' - و در آخر آن یای

معروف نیز استعمال کنند، مثل کِهلَاري، و امثال آن - چهارم آک،

(بالف ممدوده و کاف تازی حقیقه) مثل پَیراک، [4](بفتح [5]بای

عجمی حقیقه و سکون یای تحتانی و رای ممدوده —) یعنی 'شنا کننده'

و امثال آن - پنجم اَو، (بهمزه مضمومه و واو معروف) مثل بَتَاو، (بفتح

بای موحده حقیقه و تای فوقانی مثقلهٔ ممدوده —) یعنی 'راه رونده

و مسافر، و امثال آن *

"کلماتیکه در اواخر اسماء فایدهٔ معنی مصدری دهند" و آن هست

کلمه است

اول بو، (بضای موحدهٔ حقیقهٔ مضموم و واو مجهول) مثل بولُبو،

(بضای موحدهٔ حقیقه مضموم و واو مجهول و لام موقوف —) یعنی

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[1] B omits the word کلمه

[2] B omits down to بواو ممدوده

[3] In B و سکون is spurious here

[4] B has misplaced یعنی

[5] B omits بفتح

'سخن گفتن'، و امثال آن - دویم 'آئی' (بالف ممدوده و همزهٔ ملیّنه
و یای معروف') مثل 'تَرْنائی'[1] (بفتح تای فوقانی خفیفه و سکون را
43b و نون ممدوده —' یعنی (fol 43b) 'جوانی' و امثال آن - چه 'تَرُن'
[2](بفتح تای فوقانی و ضم را —') بمعنی 'جوان' باشد - سیوم 'آپو'
(بالف ممدوده و بای عجمی خفیفه مضموم و واو مجهول') مثل
'مُتّاپو' (بمیم مضموم و تای فوقانی مثقله ممدوده) یعنی 'فربهی' -
و در تعارف روزمرّه در آخر آن بجای واوِ مجهول الف استعمال کنند
و گویند 'مُتّاپا'، و امثال آن - چهارم 'پَن' (ببای عجمی خفیفه مفتوح
و نون') مثل 'بالْ پن' (ببای موحده خفیفه ممدوده و لام موقوف —')
یعنی 'طفولیّت و کودکی' و امثال آن - و در آخر نونِ 'پن' واو مجهول
و نون مغنونه الحاق کنند و گویند 'بالْپَنونْ' - و در تعارف روزمرّه
بجای واوِ مجهول الف استعمال کنند و گویند 'بالْپَنانْ' - پنجم 'نونْ'
(بنون مضموم و واو مجهول و نون مغنونه') مثل 'آوْنونْ' (بالف ممدوده
و واو موقوفه —') یعنی 'آمدن' - و در تعارف روزمرّه بجای واو الف
استعمال کنند، مثل 'آوْنانْ' و امثال آن - ششم [3]'پَتّ' (ببای عجمی
خفیفه مفتوح و تای فوقانی مثقله') مثل 'چِکْنَتّ' (بجیم عجمی
و کاف تازی خفیفتین' بکسر اول و فتح ثانی و سکون نون —') یعنی

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1 In A though the word is spelt as tarnā ī, it is written as taruna ī ترُنائی

2 A corrects the spelling in the margin, which I have given as text here The actual spelling in the text of the three MSS has بفتحتین (taran,

3 B omits the word پت

'رعنائی و زیبائی و خود نمائی' و امثال آن - هفتم آپْ' (بالف ممدوده و بای عجمی خفیفه') مثل مِلاپْ' (بمیم مکسوره و لام ممدوده —') یعنی 'برخوردن و ملاقات کردن' (fol 44a) و امثال آن - 44a
هشتم آو' (بالف ممدوده و واو') مثل بناو' (بفتح بای موحده خفیفه و نون ممدوده —') یعنی 'ساختن و آراستن' - و امثال آن *

"کلماتیکه در اواخر اسماء فایده معنی وصفیّه دهند" و آن ده کلمه است'

اول تائی' (بتای فوقانی خفیفه ممدوده و همزهٔ ملیّنه و یای معروف') مثل سِیامَتّائی' (بکسر سین مهملهٔ ممدوده با یای مسموعه و میم موقوفه—') یعنی [1] 'صفت سیاهی' و امثال آن - چه سِیام بمعنی 'سیاه' باشد - و آن را بدون حرو دویم که اِی باشد نیز استعمال کنند' مثل سِیامتّا و امثال آن - دوم آت' (بالف ممدوده و تای فوقانی مثقله') مثل چِکّنات' (بجیم عجمی و کاف تازی خفیفتین' بکسر اول و سکون نای و نون ممدوده -') یعنی 'صفت دُهنیّه و چربی' و امثال آن - سیوم آوَت' (بالف ممدوده و واو مفتوحه و تای فوقانی مثقله') مثل مِہْراوَت' (بکسر میم و سکون ها و رای ممدوده —') یعنی 'صفت انوثت و زنی' - و امثال آن - چه مِہْرِی' (بکسر اول و سکون ها و رای مکسور و یای معروف') بمعنی 'زن' باشد - چهارم آس' (بالف

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1 A omits صفت

ممدوده و سین مهمله ') مثلِ مِتّهاس ' ( بمیم مکسور و تای فوقانی اثقل
ممدوده —— ') یعنی 'صفت حلاوت و شیرینی ' و امثال آن - پنجم ایل '
( بهمزهٔ مکسوره و یای معروف و لام ') برای (fol 44*b*) مذکر در آخر 44*b*.
[1] لام واو مجهول لاحق کنند [2] و گویند رَنگیلو ' ( بفتح را و نون [3] معنونه
و کاف عجمی خفیفهٔ مکسور و یای معروف —— ') یعنی 'مردی موصوف
بصفت رنگینی ' [4] - و در تعارف روزمرّهٔ بجای واو الف استعمال کنند '
مثل رَنگیلا ' و امثال آن - و برای مونث یای معروف لاحق نمایند
و گویند رَنگیلی ' یعنی 'زنی موصوف بصفت رنگینی ' و امثال آن -
ششم سار ' ( بسین مهملهٔ ممدوده و را ') مثل مِلَنسار ' ( بکسر میم و فتح لام
و سکون نون —— ') یعنی 'موصوف بصفت در خوار و ملاوات ' - هفتم
کا ' ( بکاف تازی خفیفهٔ ممدوده ') و آن مخصوص بمونث و زن است -
مثل اَنْہسارِکا ' ( بفتح همزه و سکون بای موحده ثقیله و سین مهملهٔ
ممدوده و رای مکسوره ') یعنی 'زنی موصوف بصفت فسق و بد کاری '
چه اَنْہَسار بمعنی 'فسق و بد کاری ' بود - و امثال آن - هشتم آیونْ '
( بالف ممدوده و یای تحتانی مضموم و واو مجهول و نون معنونه ')
مثل ڈهٹّایونْ ' ( بکسر دال اثقل و تای فوقانی مثقله ممدوده —— ') یعنی
'صفت و واحد و بدسرمی ' - و امثال آن - نهم اول ' ( بهمزهٔ مضمومه
و واو مجهول و لام ') - برای مذکر در آخر لام واو مجهول لاحق

[1] A omits لام ' [2] B has گرداند [3] B and C have معنونه
[4] B omits the text down to the next word رنگیلی .

نمایند و گویند مَجهولو، (بمیم مفتوح و جیم تازی ثقیله مضموم و واو
مجهول ـــ،) یعنی 'مردی موصوف بصفت میانگی' - و در متعارف [1]
بجای واو الف استعمال کنند و گویند مَجهولا - و امثال آن - و برای
مونث در آخر لام (fol 45a) یای معروف لاحق نمایند و گویند 45a
مَجهولی - و امثال آن - دهم اوهانّ، (بهمزه مضمومه و واو مجهول
و های ممدوده و نون معلونه -) برای مذکر، بعد از ها الف استعمال
کنند، مثل بَہگوهانّ، (بفتح بای موحده ثقیله و ضم کاف عجمی [2] خفیفه
و واو مجهول،) یعنی 'مردی موصوف بصفت سرخی بدمرنگ' چه
بَہگوا، (بفتح اول و سکون بای و واو ممدوده،) 'سرخ و بدم رنگ'
را گویند و برای مونث بعد از ها بجای الف یای معروف استعمال
کنند - مثل [3] بَہگوهنّ، یعنی 'زنی موصوف بصفت مذکوره' -
و امثال آن *

«کلماتیکه در اواخر سماء فایدهٔ معنی تصغیر دهند» - و تصغیر
در اصطلاح عرب هر کسی را خُرد و حقیر کردن است - و آن چهار
کلمه است

اول وَا، (بواو ممدوده،) مثل لَنگَروَا، (بفتح لام و نون [4] معلونه
و کاف عجمی خفیفه مفتوح و سکون را ـــ،) یعنی 'شوخک' - و امثال

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[1] A and B have تعارف  [2] B omits خفیفه

[3] As spelt the word should have been written without the final نون معلونه, thus بہگوی, nevertheless the correct reading is just as given

[4] B and C have مدونه

آن، چه لَنگَر بمعنی 'سوخ' باشد - و برای تصغیر مونث بجای واو یا استعمال کنند، (بیای تحتانی ممدوده) مثل گَنگَریا، (بکاپیں 45b عجمیّیں خفیفتیں مفتوحتیں و سکون را —') یعنی 'سوچه'، و امثال آن - چه گاگَر بمعنی 'سبو' باشد - و یای مذکوره برای مذکر افاده معنی نسبت کند - مثل کدَوحیا، (بکاف تازی (fol 45b) خفیفه و دون مفتوحتین و سکون واو و حدم تازی خفیفه موقوف —') یعنی 'مردی منسوب بکدَوح'، و امثال آن - و کَدوح نام شهریست مشهور در هند - دویم را، (برای ممدوده') مثل میهرا، (بمیم مکسور و یای مجهول و های موقوف —') یعنی 'داردک' - و امثال آن - سوم اَودا، (بهمزه مفتوحه و سکون واو [1] و دون ممدوده') مثل ڈُهتودا، (بضم دال ابقل و فتح تای فوقانی مثقله و سکون واو —') یعنی 'پسر کوچک و خُرد'، و امثال آن - چه ڈُهوتا، (بدال مضموم و واو مجهول و تای فوقانی مثقله ممدوده') بمعنی 'پسر' باشد - چهارم اوٹ، (بهمزه مضمومه و واو معروف و تای فوقانی مثقله) برای مذکر، واو مجهول در آخر آن [2] حق کنند و گویند کَلُوٹو، (بفتح کاف تازی خفیفه و لام مضمومه و راء معروف —') یعنی 'سیاهک' - و گاه بجای [2] واو معروف [3] واو مجهول نیز استعمال کنند - مثل بَهروٹو، (بفتح بای موحده بعیله و رای مضمومه و واو مجهول —') یعنی 'پشتاره

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[1] B omits down to سکون واو

[2] A and B omit او

[3] B omits down to و در آخر بجای واو مجهول

کوچک' - و امثال آن - و در هر دو صورت در تعارف روزمرّه در آخر بجای واو مجهول الف استعمال کنند - مثل کَلُوتا و تَهروتا ' و امثال آن - و برای مونث بجای الف یای معروف لاحق نمایند ' مثل کلوتی و [1] تَهروتی و امثال آن *

46a (fol 46a) داریدگی "کلماتیکه در اواخر اسماء وایده معنی بخشند" و آن دو کلمه است

اول دَهر ' (بدال بعمله مفتوح و را ') مثل گِرِدَهر ' (بکسر کاف عجمی ' جهمه و سکون را [2] — ') یعنی ' داریدهٔ کوه ' و امثال آن - و گِردَهر نام کاند است ' چه گویند کانه در وقتی کوه را در سر دست گرفته بود ' از آن بار او را گردَهر نامندند - و کلمه مذکور در آخر اسم زمین افاده معنی کوه کند - مثل دهرادَهر ' (بفتح دال بعمله و رای ممدوده — ') یعنی ' داریدهٔ زمین ' - چه دَهرا بمعنی ' زمین ' باشد ' و امثال آن - دویم دهارِی ' (بدال بعمله ممدوده و رای مکسور و یای معروف ) مثل جَتّادهارِی ' (بجیم تازی جهمه مفتوح و تای [3] فوقانی مثقله ممدوده — ') یعنی ' داریدهٔ جَتا ' و امثال آن - و جَتّا گیسوهای بهم چسپیده و یک لخت گسته باشد *

"کلماتیکه در اواخر اسماء وایده معنی دهندگی بخشند" و آن نیز دو کلمه است

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[1] B omits تهروتی [2] B omits را [3] B omits فوقانی

اول دَائی ، ( بدال خفیفه ممدوده و همزهٔ ملیّنه و یای معروف ، ) مثل دُکّهدَائِی ، ( بضم دال خفیفه و سکون کاف تازی ثقیله —— ، ) یعنی ' رنج و آزار دهنده ' و امثال آن - دویم دَائِک ' ( بدال خفیفه ممدوده و همزه ملیّنه و کاف تازی خفیفه ' ) مثل سُکّهدَائِک ' ( بضم سین مهمله و سکون کاف تازی ثقیله —— ، ) یعنی ' آرام دهنده ' و امثال آن *

" کلماتیکه در اواخر اسماء فایده معنی کنندگی دهند " و آن نیز دو کلمه است

46b اول (fol 46b) کرّ ' ( بکاف تازی خفیفه مفتوح و را ' ) مثل دِنکَرّ ' ( بکسر دال خفیفه و سکون نون —— ' ) یعنی ' روز کننده ' و امثال آن - آن را بر آفتاب اطلاق کنند - دویم کَرّتا ' ( بفتح کاف تازی خفیفه و سکون را و تای فوقانی خفیفه ' ممدوده ' ) مثل گُن کَرّتا ' ( بضم کاف عجمی خفیفه و سکون نون —— ' ) یعنی ' نفع و فایده کننده ' و امثال آن *

" کلماتیکه در اواخر اسماء فایده معنی عاشق و عصبیّه و ربودگی دهند " و آن نیز دو کلمه است

اول هَرّ ' ( بهای مفتوحه و را ' ) مثل مَنّ هَرّ ' ( بفتح میم و سکون نون —— ' ) یعنی ' عاشق کنندهٔ دل و دلربا ' - و امثال آن - و در آخر آن نون نیز لاحق کنند و گویند مَنّ هَرِن - و برای مونث در آخر نون یای معروف لاحق کنند ' گویند منّ هَرنی ' یعنی ' زنی دلربا ' - دویم هَرّتا ' ( بفتح ها و سکون را و تای فوقانی خفیفه ممدوده ' ) مثل بَای هَرّتَا ' ( بیای موحده خفیفه ممدوده و یای تحتانی معروف -- ' ) یعنی ' دور کنندهٔ داد و داد بر ' - و امثال آن *

هار، ( بهای ممدوده و را، ) کلمه ایست که در اواخر اسماء فایده معنی لیاقت و سزاواری دهد - مثل هون هار، ( بهای مضموم و واو مجهول و نون موقوف —، ) یعنی ' شدنی و لایق و سزاوار شدن ' - و امثال آن *

آوت، ( بفتح همزه و سکون واو و تای فوقانی مثقله ) کلمه ایست که در اواخر اسماء فایده معنی آلتیّه دهد - مثل کسّوت، ( [1] بکسر کاف تازی حقیقه و [2] سکون [3] سین مهمله و فتح نون و سکون واو —، ) یعنی ' چیزی که بدان (fol 47a) دهقانی کرده شود، و امثال آن - چه کسان، 47a ( بکسر کاف تازی حقیقه و سین مهملهٔ ممدوده و نون، ) بمعنی ' دهقان ' باشد - و گاه برای مذکر در آخر آن الفی لاحق کنند و گویند کَچهوتا، ( بفتح کاف تازی حقیقه و جیم عجمی ثقیله و سکون واو —، ) یعنی ' چیزی که بدان ستر عورت کنند، - چه کاچه، ( بکاف تازی حقیقهٔ ممدوده و جیم عجمی ثقیله، ) بمعنی [4] عورت [5] و کس زان باشد - و برای مونث یای معروف لاحق نمایند، مثل کسوتی، ( بکاف تازی حقیقه و سین مهملهٔ مفتوح و سکون واو —، ) یعنی ' چیزی که بدان عیار زر و نقره گیرند، - و امثال آن - چه کَش، ( بالفتح، ) بمعنی ' عیار گرفتن بود ' - و گاه کلمهٔ مذکور افادهٔ معنی ظرفیّت کند - مثل کچَوتی، ( بکاف و جیم

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[1] In B کسرت is spurious here  [2] A and B omit سکون

[3] B omits down to next سین مهمله ممدوده

[4] A has the note یعنی محل پوشیدنی

[5] A has the marginal note کش بکاف فارسی مکسور بغل را گویند *Kaš i rān*, means 'the groin', and *kaš* also means 'arm-pit' or 'groin'

تاریین حقیقتین، بفتح اول و سکون ثانی و فتح را و سکون واو —') یعنی 'چیزی که در آن سرمه نگاهدارند'، و امثال آن *

بِن' (بهای موحدهٔ حقیقهٔ مکسور و نون') کلمه ایست که در اواخر اسماء فایدهٔ معنی بی و بدون وغیره و جر دهد، مثل لال [1] بِن' (بلامین' بلام اول ممدوده و ثانی موقوف —') یعنی 'بی معشوق' و امثال آن - و لالْ بمعنی 'معشوق' باشد - و گاه در آخر نون الف و نون معدوده نیز بفزایند و گویند لالْ بِنانْ - و گاه هر دو لفظ مذکوره را در اول اسم آورند و گویند بِن لالْ و بنانْ لالْ'، و امثال آن *

47b سالا' (بسین مهمله و لام (fol. 47b) ممدودتین') کلمه ایست که در اواخر اسماء فایدهٔ معنی ظرف مکان دهد - مثل دهرم سالا' یعنی 'جای عبادت و خیرات و دینداری و خدا پرستی' - و امثال آن - و گاه آن را بدون الف آخر استعمال کنند - مثل تَکْسال' (بفتح تای فوقانی مثقله و سکون کاف تازی خفیفه —') یعنی 'جای سکه زدن و عیار گرفتن زر و نقره' - و امثال آن *

آهَند' (بالف ممدوده و هاى مفتوحه و نون [2] مدوده و دال خفیفه') کلمه ایست که در اواخر اسماء فایدهٔ معنی شامه و بوی دهد - مثل مچهلا هَند' (بفتح میم و سکون جیم [3] عجمی ثقیله و لام ممدوده —') یعنی 'ایچه کریه مانند بوی ماهی'، و امثال آن *

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[1] B omits بن    [2] A has مغنونه    [3] A omits عجمی

چَر، (بجیم عجمی خفیفه مفتوح و را،) کلمه ایست که در آخر
اسم درخت افادهٔ معنی آهو و نوزیده کند - مثل [1] روکهچَر، (برای
مضموم و واو معروف و کاف تازی ثقیله موقوف —،) و امثال آن -
و در آخر اسم صحرا و بیابان نیز افادهٔ همان معنی و مردم صحرائی
و بیابانی کند - مثل بَنچَرْ، (بفتح بای موحدهٔ خفیفه و سکون
[2] نون —،) و امثال ان - و در آخر اسم آب افادهٔ معنی ابر و باران
کند، مثل [3] جَلْچَر، (بفتح جیم تازی خفیفه و سکون لام —،) و امثال
آن - و در آخر اسم شب افادهٔ معنی [4] حدّه کند، مثل نِسْچَرْ،
(بکسر نون و سکون سین مهمله —،) - و امثال آن *

مَئی، (بمیم مفتوح و همزهٔ مکسوره و یای معروف،) کلمه ایست
که در اواخر اسماء فایدهٔ معنی کثرت و انبوهی دهد - (fol 48a) 48a
مثل جَلْ مَئی، (بجیم تازی خفیفه مفتوح و لام —،) یعنی رود
بار و دریا بار، - و امثال آن - چه جَل بمعنی «آب» باشد *

اَنْس، (بهمزهٔ مفتوحه و نون [5] ممدوده و سین مهمله،) کلمه ایست
که در اواخر اسماء فایدهٔ [6] معنی حصّه و بهره دهد، مثل دسَوانْس،

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[1] Though the word is spelt as rukh car, it is written rūkh car

[2] B omits نون [3] B omits down to the word نِسْچَر

[4] A has احده which is incorrect

[5] A has معدوده, which is also correct so far the pronunciation of the word is concerned

[6] A omits معنی

(بفتح دال حطیه و سکون سین مهمله و واو ممدوده و نون معدوده ــــ،)
یعنی 'دهم حصه' - و امثال آن *

اَوتِی' (بفتح همزه و سکون واو و تای فوقانی حطیه مکسور و یای معروف') کلمه ایست که در اواخر اسماء فایده معنی اندازه و مقدار دهد - مثل سَمْجَهوتِی' (بفتح سین مهمله و سکون میم و فتح جیم تازی ثقیله و سکون واو ـــ،) یعنی ' اندازه و مقدار فهمیدن' - و امثال آن *